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ABSTRACT

This syllabus provides the organizational framework, philosophy, and goals that were developed for a senior high school English department. The major portion of the syllabus consists of 20 required and elective course outlines and a list of recommended audiovisual materials. Seventeen of the course outlines include a brief course description, a list of components that make up the course, the course objectives, and required text materials. Three of the courses (Critical Thinking and Writing/Writing the Research Paper, Fundamental English, and Literary Explorations) are discussed in greater detail with extensive examples of methods for developing each major course component. In addition to the usual required course offerings, electives cover such areas as grammar review and vocabulary development, creative writing, paperback literature, advanced placement English, and English and careers. (AEA)

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ENGLISH DEPARTMENT SYLLABUS

MOUNTAIN VIEW HIGH SCHOOL
2700 East Brown Road
Mesa, Arizona 85203

Jim Curlett, Principal

David L. Bacon, Chair

George N. Smith, Superintendent

1980

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CS 205 609

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Course Outlines

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ENGLISH DEPARTMENT

MOUNTAIN VIEW HIGH SCHOOL

PHILOSOPHY

Through a pragmatic approach to the discipline of English, using imaginative yet realistic exposure to literature, participating in oral and written experiences, meeting personal needs and interests, and eliminating redundancy, the individual will gain self-awareness and emotional stability.

GOALS

To provide an emotionally stable academic setting.

To provide opportunities that allow the student to gain essential facts.

To provide opportunities that allow for logical thinking orally and in writing.

To provide opportunities for decision making.

To provide opportunities for reading of literature for oral and written discussion of the elements that contribute to literature.

To work toward the elimination of redundancy.

To provide opportunities for fulfilling personal needs and interests.

To enhance the English program by making it interesting and sometimes even fun.

MTV ENGLISH DEPARTMENT

1979 - 1980

ORGANIZATION PLAN

ADMINISTRATION

DEPARTMENT CHAIRPERSON

RESOURCE PERSON BASIC COURSES	RESOURCE PERSON COMPOSITION	RESOURCE PERSON LITERATURE	RESOURCE PERSON SP. PROGRAMS
Principles of English I	Principles of English II	Literary Explorations	A. P. English
Fundamental English I	College Prep Writing	American Literature	Mass Communications
Fundamental English II	Critical Thinking & Writing	Science Fiction	Journalism I
Grammar Review	Creative Writing	English Literature	Journalism II
		Paperback Lit.	News Lab
		Children's Lit.	Yearbook
			English & Careers

Each area of the curriculum is included under a resource person. These four areas become the major committees of the department. Each person teaching a course is a member of the committee under which that course is assigned.

MTV ENGLISH DEPARTMENT

ORGANIZATION PLAN

MR. CURLETT — MR. CHARLES

DAVID BACON

P. E. I	COMPOSITION	LITERATURE	SP. PROGRAMS
(T. Myers)	(D. Carlson)	(C. Rilling)	(M. Elliott)
Bacon	Bacon	Bacon	Kinbrough
Bouley	Bouley	Bouley	McGee
Carlson	Crawford	Carlson	Middleton
Crawford	Decker	Crawford	Morton
Kimbrough	Elliott	Decker	
McGee	Kimbrough	Jackson	
McGovern	McGee	McGee	
Middleton	McGovern	McGovern	
Morton	Middleton	Middleton	
Myers	Nelson	Morton	
Raupp	Raupp	Myers	
Saggio	Rilling	Nelson	
	Saggio	Raupp	
	Thornhill	Rilling	
		Saggio	

Period	1	2	3	4	5	6	7
Bacon	Dept.	Dept.	CTW 225	Lunch	Dept.	Yr.Book 232	Yr.Book 232
Bailey	Am. Lit. 230	PE I 230	Am. Lit. 222	CTW 222	Lunch	Prep.	Lit. Ex. 230
Carlson	PE II 221	Lit. Ex. 221	Lit. Ex. 221	Lunch	PE I 228	PE I 226	Prep.
Crawford	Prep.	PE II 229	PE I 229	PE I 230	Lunch	Lit. Ex. 222	Lit. Ex. 222
Decker	PE II 219	Sci. Fi. 227	PE II 223	Sci. Fi. 223	Lunch	Sci. Fi. 229	Prep.
Elliott	A.P.Eng. 222	A.P.Eng. 222	PE II 230	Lunch	Prep.	Indep.	Indep.
Hale	PE I 228	Prep.	C.P.Wrtg. 224	PE II 224	Lunch	PE I 230	PE I 228
Jackson	Sci. Fi. 303	Eng.Lit. 303	Sci. Fi. 303	Lunch	Eng. Lit. 303	Prep.	AA P.E.
Kimbrough	PE I 225	PE II 225	Prep.	Eng.Lit. 225	Lunch	PE II 225	PE I 225
McGovern	Prep.	PE I 228	PE I 228	PE II 228	Lunch	Sci. Fi. 221	PE II 221
Middleton	Fund.Eng.II 224	Fund.Eng. 224	Prep. 224	Lunch	Lit. Ex. 224	PE II 224	Fund.Eng.I 224
Morton	Papbk. Lit. 229	Journ. 232	Newslab 232	Lunch	Prep.	Am. Lit. 228	Papbk. Lit 229
Myers	Eng.Lit. 227	Prep.	Eng. Lit. 231	Lunch	PE I 227	Lit. Ex. 227	Lit. Ex. 227
Nelson	Lit. Ex. 226	Lit. Ex. 226	Lit. Ex. 226	PE II 226	Lunch	Prep.	PE II 226
Raupp	Gram.Rev. 302	C.P.Wrtg. 302	Gram.Rev. 302	Eng. Lit. 302			
Rilling	Lit. Ex. 223	Lit. Ex. 223	PE II 227	Lunch	Prep.	PE II 223	Child.Lit 223
Saggio	Prep.	Sci. Fi. 219	PE I 219	Lunch	PE II 219	MassComm. 219	Sci. Fi. 219
Thornhill	PE II 231	PE II 231	Prep.	Lit. Ex. 231	Lunch	Lit. Ex. 231	Am. Lit. 231

DUTIES AND RESPONSIBILITIES

OF

DEPARTMENT CHAIRPERSONS

Department Chairmen at Mountain View High School will have the following duties and responsibilities:

1. To assume the leadership role in the department.
2. To represent the department at all district meetings.
3. To observe the work of the members of the department through classroom visitations.
4. To assist the Principal in the evaluation of department members.
5. To assume those administrative responsibilities assigned by the Principal in connection with the department.
6. To coordinate the work of the various teachers in the department.
7. To work with the Principal in the assignment of student teachers to qualified members of the department.
8. To assist the Principal in the preparation of the departmental budget.
9. To call meetings of the department.
10. To organize and plan meetings of the department.
11. To inventory and requisition materials.
12. To form committees to prepare, evaluate, and maintain a course of study.
13. To form committees to review and select tests and supplementary materials.
14. To act as a liaison agent between department and administration.
15. To coordinate the program with other schools and departments in the system.
16. To evaluate the department program.
17. To assist substitute teachers.
18. To be responsible for orienting new teachers.
19. To develop short and long range goals of the courses in the department.

DUTIES AND RESPONSIBILITIES OF RESOURCE TEACHERS

1. Work with department head in organizing and improving courses of study and curriculum. For department matters, consult your department chairman.
2. To help develop short and long term goal of the courses for which you are responsible.
3. To help coordinate the program and courses for which you are responsible.
4. To assume those administrative duties and responsibilities assigned by the department chairman.
5. To call meeting of sub-committees relative to the courses for which you are responsible.
6. To act as liaison agent between teachers and department chairman.
7. To assist department head in preparation of departmental budget.
8. To help inventory and requisition materials relative to the courses you are responsible for.
9. To work with the department head to constantly up-grade the department.
10. To help carry out departmental policies and to interpret those policies.

ENGLISH CURRICULUM 1979-1980

All graduates of Mountain View High School must have 3 units of English credit. One unit may be earned in junior high school; the other two units are earned at Mountain View. A junior high deficiency may be made up at Mountain View High.

REQUIRED COURSES:

Principles of English I: or Fundamentals of English I	18 weeks -- ½ unit credit -- required of all sophomore students or exemption
Principles of English II: or Fundamentals of English II	18 weeks -- ½ unit credit -- prerequisite Principles of English I or exemption
Literary Explorations:	18 weeks -- ½ unit credit -- required of all sophomore students
and	
American Literature:	18 weeks -- ½ unit credit
or	
English Literature:	18 weeks -- ½ unit credit
or	
Science Fiction	18 weeks -- ½ unit credit

ELECTIVES:

Advanced Placement English	36 weeks -- 1 unit credit -- by application
Critical Thinking and Writing:	18 weeks -- ½ unit credit -- prerequisite Principles of English I and II
College Prep Writing:	18 weeks -- ½ unit credit -- prerequisite Principles of English I and II
Creative Writing:	18 weeks -- ½ unit credit
Grammar Review:	18 weeks -- ½ unit credit
American Literature	
English Literature	
Children's Literature	
Paperback Literature	
Mass Communications	
English and Careers	
Journalism I	
Journalism II	
*Newslab	
*Yearbook	

*These courses are not acceptable for high school English credit and may not be acceptable for college entrance English credit.

DECISION MAKING

The English Department at Mountain View High School is organized in such a way that certain sequences of courses are offered that will allow you to make intelligent choices concerning your schedule.

If high school graduation is your goal, then you should take:

sophomore year:	Principles of English I Literary Explorations
junior year:	Principles of English II American Heritage
senior year:	Selections from the following: Science Fiction Mass Communications Paperback Literature Children's Literature English Literature Creative Writing Critical Thinking and Writing Grammar Review/Vocabulary Development College Prep Writing English and Careers Advanced Placement English

*If college is your goal, then you should take:

sophomore year:	Principles of English I Literary Explorations
junior year:	Principles of English II and one (1) of the following: American Heritage English Literature Science Fiction
senior year:	College Prep Writing Critical Thinking and Writing or Grammar Review/Vocabulary Development or Other offerings of the department

*If you are able and ambitious and qualify, this college bound program is for you:

sophomore year:	Principles of English II if exempted from Principles of English I Literary Explorations
junior year:	College Prep Writing or Critical Thinking and Writing or English Literature
senior year:	Advanced Placement English

*In the case of college bound students, you should check with the college of your choice for individual admissions requirements.

ENGLISH DEPARTMENT FILM ORDER 1979-1980

The following is a list of films and dates we have requested from AV. I have listed them by subject but with the understanding that some films will be used by more than one course, in the name of economy. These are ordered but not confirmed. We should get most of them as ordered. I will keep the (pardon me!) resource people posted about changes.

Principles of English I

WRITING A GOOD PARAGRAPH - Jan. 7-11/May 19-23

Fundamental English

TREEHOUSE - Sept. 17-21/Feb. 11-15
PEEGE - Oct. 8-12/Mar. 3-7

Principles of English II

MOODS OF SURFING - Sept. 24-28/Feb. 19-22
RODEO - Oct. 15-19/Mar. 10-14

College Prep Writing

EFFECTIVE WRITING: REVISE AND IMPROVE - Sept. 24-28/Feb 19-22
WRITING FORCEFUL SENTENCES, PART I - PART II - Oct. 1-5/Feb. 25-29

A. P. English

HAMLET, PARTS I, II, III, IV - Oct. 8-12
HUCKLEBERRY FINN, PARTS I, II, III - Dec. 3-7

Literary Explorations

ROCKINGHORSE WINNER - Sept. 17-21/Feb. 11-15
GREAT THEMES IN LITERATURE: MEN AND WOMEN (TAMING OF THE SHREW) - Oct. 8-12/Mar.3-7
GREAT THEMES IN LITERATURE: CONSCIENCE (A MAN FOR ALL SEASONS) - Oct. 22-26/Mar.17-2
THE RAVEN - Oct. 31/ Mar. 11 (One day rental)
DARK AT THE TOP OF THE STAIRS - Oct. 16/Mar. 24 (One day rental)
WHAT'S IN A PLAY - Nov. 5-9/Apr. 7-11
ROMEO AND JULIET - Nov. 13-16/Apr. 14-18
GREAT THEMES IN LITERATURE: REBELLION AND AUTHORITY (THE CAINE MUTINY) Dec. 3-7/ Apr. 28-May 2

American Heritage

LITERATURE IN AMERICA: THE SHORT STORY - Sept. 17-21/Feb. 11-15
DR. HEIDEGGER'S EXPERIMENT AND DISCUSSION - Oct. 22-26/Mar. 17-21
AMERICAN PARADE - Dec. 3-7/Apr. 21-25
LEGEND OF MARK TWAIN - Nov. 5-9/Apr. 7-11
BARTLEBY AND DISCUSSION - Dec. 10-14/May 5-9

English Literature

CHAUCER'S TALE - Sept. 4-7/Jan. 28-Feb.1
FROM EVERY SHIRES: CHAUCER - Sept. 10-14/Feb. 4-8

Science Fiction

STORY OF A WRITER - Sept. 10-14/Feb. 4-8
ANIMAL FARM - Oct. 8-12/Mar. 3-7

ENGLISH AND CAREERS

PARTNERS - Sept. 4-7/Jan. 28-Feb. 1
BUY, SELL, TRADE - Oct. 1-5/Feb. 25-28
IKARAS - Oct. 15-19/Mar. 10-14

Children's Literature and Fantasy

THE BIBLE AS LITERATURE - Nov. 5-9/Apr. 7-11
TALES OF WASHINGTON IRVING - Nov. 26-30/Apr. 21-25
THE RED BALLOON - Dec. 3-7/Apr. 25-May 2

Mass Communications

MINISTER OF HATE - Sept. 4-7/Jan. 28-Feb.1
THE GENERAL - Oct. 29-Nov. 1/Mar. 24-28
STAGECOACH - Nov. 26-30/Apr. 21-25
ON THE WATERFRONT - Dec. 3-7/Apr. 28-May 2

Department Objectives

1979 - 1980

1. Develop components for each course that is offered. These components to include:

   a concept
   sub-components
   objectives

2. Develop final tests for each course that is offered if a final test is applicable but specifically in:

   Literary Explorations
   American Literature (Heritage)
   English Literature
   Science Fiction
   Children's Literature

The Organizational Chart indicates the committees that are formed.

The resource person in each area is responsible for initiating the process to achieve the goals for this year.

Sub-committees may be established for respective areas of the curriculum, but the total process should be a coordinated effort headed by the resource person.

DEPARTMENT English Date 1979-1980

COURSE TITLE	GOAL NUMBERS														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Principles of English I	X	X	X	X	X		X						X		
Principles of English II	X	X	X	X	X	X	X	X	X				X		
Critical Thinking & Writing	X	X	X		X	X		X							
Grammar Review/Vocab. Dev.	X			X	X	X	X	X					X		
Creative Writing			X		X								X		
College Prep Writing			X	X	X	X	X	X					X		
Literary Explorations	X	X	X	X	X	X	X	X	X	X	X		X	X	
Science Fiction								X							
Paperback Literature				X	X	X		X		X			X		
Children's Literature	X	X		X											
Yearbook	X	X				X			X			X			
English Literature	X	X	X		X		X				X		X		
Mass Communications			X	X	X	X						X	X		
Adv. Placement English	X		X		X					X			X		
English & Careers		X			X	X			X						
Fundamental English	X				X		X				X	X			
American Literature	X	X	X	X		X	X	X		X					
Journalism I			X		X		X		X						
Journalism II			X		X		X		X						
Newslab			X		X		X		X						

MOUNTAIN VIEW HIGH SCHOOL
Philosophy and Goals

"To become all that you are capable of becoming" is the central theme in the philosophy of the Mesa Public School system. The curriculum at Mountain View High School exists to provide opportunities for each student to reach his full potential in his academic, vocational, aesthetic, social and physical education.

In the academic program, opportunities are provided that allow a student to gain essential facts and knowledge, to develop critical thinking skills, and to become aware of school subjects and their application to his life beyond the school setting.

To aid in the selection of a career, vocational education programs provide opportunities for students to be exposed to various occupational skills.

To improve aesthetic awareness, the student is given an opportunity to see, to experience, and to evaluate activities related to the arts.

In social development, opportunities are provided for the student to participate in activities which bring about interaction within the school, the family unit, and the community.

In physical education, opportunities are provided which meet individual needs through a program of physical activities which focuses upon the individual as well as the group.

The comprehensive program at Mountain View High School has been designed to:

1. Evoke in the student a positive attitude toward learning as a lifelong pursuit.
2. Develop in the student a feeling of self-worth and self-assurance.
3. Help the student learn to examine information critically and to use it logically.
4. Encourage each student to develop an inner sense of personal, moral, and ethical values.
5. Assist and direct the student in mastering the "basic" skills such as reading, writing, and numerical computation.
6. Create an understanding and appreciation of the rights, responsibilities, and privileges of the individual in a democratic society.
7. Lead the student to an awareness of the importance of cooperation in living and working with others.
8. Promote activities that will lead the student to an awareness of the importance of flexibility and adaptability in a changing world.
9. Encourage the student to become aware of information and services pertaining to the selection of a career and its relationship to subject matter.
10. Promote an understanding and appreciation of our American heritage.
11. Develop in the student an understanding of other peoples and their culture.
12. Help the student attain a practical knowlege of the economic system, its overall operation, and its personal application.
13. Encourage the student to express himself creatively through activities involving all areas of the curriculum.
14. Teach sound personal health habits and encourage a concern for public health and safety.
15. Promote a positive attitude toward constructive or healthful leisure-time activities - - creative, intellectual, and physical.

FUNDAMENTALS OF ENGLISH

MESA PUBLIC SCHOOLS
MESA, ARIZONA

DESIGN

David Bacon, Mountain View

DEVELOPMENT TEAM

Connie Harris	Westwood
Esther Middleton	Mountain View
Mary Alice Preston	Mesa Central
Cheryl Ann Shelley	Mesa High

EN 31
1/2 Cr.

FUNDAMENTAL ENGLISH
Grade 10

Sem.

Fundamental English explores modern social problems and values while helping the student on an individual basis to improve everyday skills in reading, writing, speaking, thinking and listening. This course is especially for students who find learning difficult.

Prerequisites: None Homework: Yes
Level of Difficulty: Remedial - Requirement

CONCEPT An individual will learn skills for survival in society through the application of oral and written communication skills.

COMPONENTS

1. Vocabulary Study
2. Survival Skills
3. Consumer Education
4. Oral Communication
5. Written Communication

COURSE OBJECTIVES

1. On an examination, the student will define and spell a list of predetermined vocabulary terms, with 50% accuracy.
2. The student will demonstrate a basic understanding of survival skills, in real life situations.
3. The student will identify characteristics of an informed consumer.
4. The student will demonstrate oral communication, in real life situations.
5. On an examination, the student will demonstrate ability in basic written communication skills.

Course: EN 31 Fundamental English

Text: English The Easy Way (Workbook)
Teacher-made Course Guide

Supplementary Materials: Scoring High, Random House, Canada Limited, Toronto, 1977

Action Books Series, Scholastic Book Services, New York, 1971

Bestsellers Book, Rearon-Pitman Publishers, Inc., California, 1977

Media Materials, Inc., Baltimore, Maryland, 1976

Grammar and Usage

9251 - Name Is The Game
9252 - Where The Action Is
9253 - Tell Me More
9254 - How? When? Where?
9255 - S&P = Sentence
9256 - I Am. We Are.
9257 - Another Way
9258 - Whose Is It?
9259 - Join Us
9260 - Get It Together

Written Expression

9281 - Recognizing Complete Sentences
9282 - No More Run-On Sentences
9283 - Improve Your Writing!
9284 - Every Sentence Has A Purpose
9285 - Putting Sentences Together
9286 - Paragraphs Which Describe
9287 - The Narrative Paragraph
9288 - Telling A Story With Dialogue
9289 - Writing A Friendly Letter
9290 - Friendly Letters
9301 - Capital Letters For Big Shots
9302 - Punctuation: Guideposts To Clarity
9303 - Punctuation: The Unfamiliar Five
9304 - Punctuation: "You Said It"
9305 - Abbreviations: The Short Cuts
9306 - Spelling: Hope In Hopeless Situation
9307 - Spelling: Some Rules For Some Words
9308 - Spelling: Two Can Be A Crowd
9309 - Spelling: The Tricky Ones

Writing Activity Cards, Seal Press, Seal Beach, California, 1977

2001 - Writing Simple Sentences
2002 - Writing Compound Sentences
2003 - Writing Complex Sentences
2004 - Using Modifiers To Build Better Sentences
2005 - Reviewing The Basics

2006 - Solving Sentence Problems
2007 - Correcting Common Errors
2008 - Using Writing Skills
2009 - Varying Sentences By Length
2010 - Varying Sentences By Structure I
2011 - Varying Sentences By Structure II
2012 - Writing Sophisticated Sentences
2013 - Choosing The Right Word
2014 - Using Figurative Language
2015 - Refining Sentences
2016 - Working With Words

FUNDAMENTAL ENGLISH

RATIONALE

Fundamental English is a two semester, basic language arts course for high school students who are deficient in English skills. It will provide students with the basics of English but will allow them to progress at their own rate through a program geared to their individual needs.

After reviewing the needs of the students in the four high schools in the Mesa Unified School District, it was apparent that there was a need for an alternative curriculum for students who either had deficiencies in their language arts skills, and/or who did not want to continue their education beyond high school, and/or who were potential drop-outs. Fundamental English, it is hoped, will fill this need.

The aim of the design was to structure a course which would allow for application of English skills to the real world. It was our intent to construct a course which would have low reading level but high interest appeal. This needed to be carefully structured so as to include survival skills and consumer education skills in conjunction with written and oral communication skills and vocabulary enrichment in order to increase the functional level of students in society.

No attempt is made to claim that this course is designed to fit the needs of every situation. It simply attempts to provide a framework which can easily be modified to suit any given situation. However, because of the type of student that this course seeks to reach, it is important to adhere, as much as possible, to an individualized method of teaching coupled with frequent exposure and application to real life situations. It must also be pointed out that funding for this year extended only to the development of Fundamental English II. Included in the design, however, is the plan for developing Fundamental Eng. I.

FUNDAMENTAL ENGLISH

DESIGN

Fundamental English is designed to fill the needs of students who might have had little success in English, reading or other language arts areas. It will attempt to develop English skills in real life situations and stress the basic concepts of English for students who function more successfully in an individualized program. It provides an alternative route for students who probably will not continue their education beyond high school and/or for potential drop-out students.

The course is made up of Fundamental English I and Fundamental English II. Fundamental English I contains components in vocabulary building, grammar, usage, and mechanics. These are applied in written and oral communication skills which are integral components of Fundamental English II. The format used throughout the course stresses application and exposure to the real world and thus, in Fundamental EnglishII, are included components in consumerism, survival skills, vocabulary building and thinking skills.

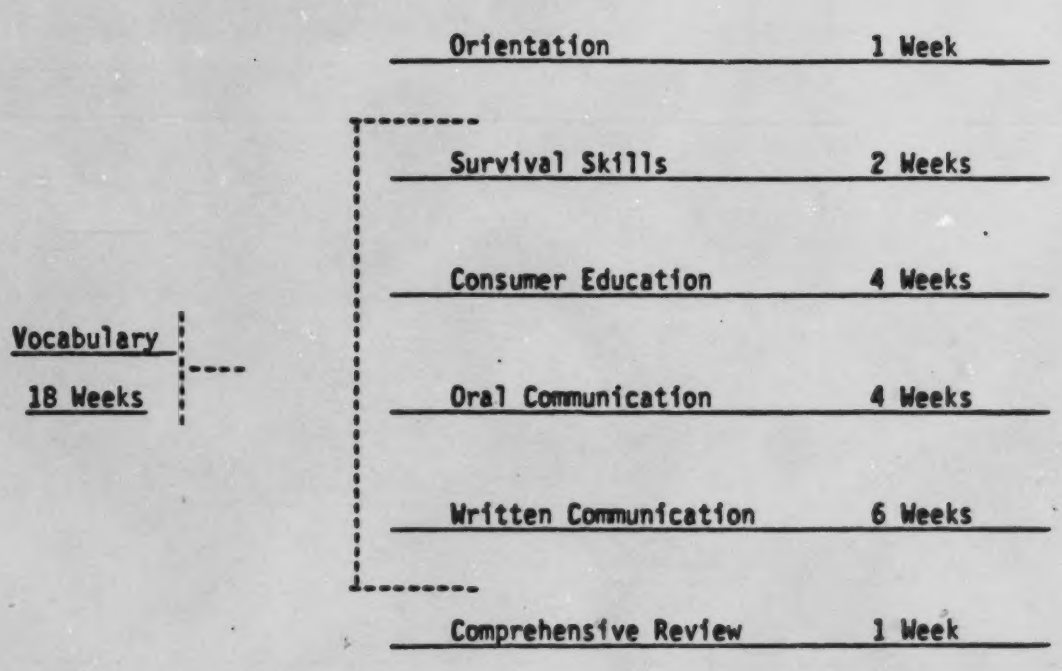
Identification of students who need to participate in Fundamental English can be accomplished in two ways. First, test scores and teacher recommendation may be used; and second, through performance and teacher recommendation, students can be transferred to Fundamental English.

Students will be diagnosed upon entry into Fundamental English I. After this initial diagnosis, an individualized language arts program will be prescribed for each student. In this way, the program will allow students to enter anytime without substantially handicapping them due to entry date. Each semester course therefore is designed to be open-ended and provide the flexibility to accommodate students who need to continue work not completed in Fundamental English I and/or to begin practical application of language skills in Fundamental English II.

Throughout the course, students will be tested on the various components. Scores provided by these tests will provide a comparison basis from which an evaluation of the students growth can be shown. Essentially, this constitutes pretesting and post testing.

Fundamental English is designed to be flexible enough that strict adherence to a sequential progression through the various components is not mandatory for success. Tests will show students' mastery of the various components. Upon completion of a component, a student's scores will be recorded on a permanent card. Hopefully students who complete Fundamental English will have a functional command of the English language.

FUNDAMENTALS OF ENGLISH II



#1 Vocabulary Study

Objeciive: 1M1

Components:

1. Commonly Misspelled Words
2. Survival Skills
3. Consumer Education Terms
4. Oral Communication Terms
5. Written Communication Terms

Component Objectives:

1. The student will spell Commonly Misspelled Words, with 70% accuracy.
2. The student will recognize the meaning and identify the spelling of Survival Skill Terms, with 50% accuracy.
3. Consumer Education Terms will be defined and spelled with 50% accuracy, by the student.
4. The student will correctly spell and use Oral Communication Terms with 50% accuracy.
5. Given terms used in Written Communication, the student will correctly spell and apply these terms in their writing.

Standards of Excellence:

1. The student will spell Commonly Misspelled Words, with 95% accuracy.
2. The student will compile a notebook of vocabulary terms and definitions not previously used in class.

#2 SURVIVAL SKILLS

Objective: 2M2

Components:

1. Signs and Labels
2. Applications
3. Following directions - Do it Yourself Books
4. Interpreting Maps, Charts and Graphs
5. Letter Writing
6. Reference Materials and Manuals
7. Catalogues and directories

Component Objectives:

1. Given common signs and lables, the student will identify their meaning with 70% accuracy.
2. Given common application blanks, the student will correctly complete the forms.
3. Given a series of written and/or oral directions, the student will follow them.
4. Given a map, chart or graph, the student will correctly interpret it with 70% accuracy.
5. The student will write a business letter using correct form.
6. On an examination, the student will demonstrate the ability to use a dictionary, a manual and the Readers Guide of Periodical Literature with 70% accuracy.
7. On an examination, the student will demonstrate the ability to use a catalogue and a directory with 70% accuracy.

Standards of Excellence:

1. Given a specific task, the student will write a procedural summary.
2. In correct form, the student will write three or more letters including one letter to the editor.
3. Given a series of destinations the student will list departure a and arrival times, and cost for at least three modes of transportation.

#3 CONSUMER EDUCATION

Objective: 3M3

Components:

1. Advertising and the Consumer
2. Comparative Shopping
3. Money - Banking Services, Government Aids
4. Investigating Consumer Problems

Component Objectives:

1. The student will identify the different propaganda techniques used in advertising.
2. Given a comparative shopping situation, the student will write a procedural summary demonstrating comparative shopping techniques.
3. The student will demonstrate his familiarity with banking services by passing an exam with 70% accuracy.
4. Given consumer problems the student will identify protective aids and services for the consumer.
5. Given a consumer problem the student will, in written form, resolve the conflict through the use of problem solving techniques.

Standards of Excellence:

1. Given a product or service, the student will follow comparative shopping techniques for selection, by keeping a written procedural summary.
2. Given a sumulation, the student will describe three protective aids or services which apply to the given situation.

#4 ORAL COMMUNICATION

Objective #4

Components:

1. Listening Skills
2. Interviews - Job, Credit, On the Spot
3. Phone Conversatins - Informal and Business
4. Discussion Techniques - Small and Large Groups
5. Communications - Parents, Peers and Authority Figures
6. Public Speaking

Component Objectives:

1. Given a variety of activities involving listening skills, the student will demonstrate the ability to listen.
2. Given a simulated interview, the student will demonstrate appropriate behavior for success in that interview. (See attached list for criteria.)
3. Given a telephone situation, the student will demonstrate proper etiquette and procedure in both business and informal conversations by answering questions on an exam with 70% accuracy.
4. Given taped discussions, the student will identify ten examples of good discussion techniques with 70% accuracy.
5. Given situations dealing with acquiring services, the student will spontaneously demonstrate speaking ability to handle the situation.
6. Given a situation dealing with each of the following: peers, parents and authority figures, the student will demonstrate ability to handle the situation.
7. The student will deliver one speech demonstrating public speaking skills. (See attached list of criteria.)

Standards of Excellence:

1. The student will conduct an interview as the interviewer.
2. Given taped discussions, the student will idnetify ten examples of good discussion techniques with 90% accuracy.
3. The student will deliver two or more speeches on different topics.

#5 WRITTEN COMMUNICATION SKILLS

Objective: 5M5

Components

1. Logical Thinking Skills (See Attached Sheet)
2. Topic Sentence
3. Paragraph Development
4. Organization of Ideas
5. Tupes of Writing
6. Career Investigation
7. Writing about Literature

Component Objectives:

1. Given a variety of sources, the student will identify those which are accurate and reliable.
2. The student identify sweeping generalizations and specific evidence in written and oral communication.
3. Given a topic, the student will adhere to the main idea.
4. Given problem solving techniques, the student will resolve a problem, in written form.
5. Given a variety of ideas, the student will develop and identify topic, support, fragment and run-on sentences.
6. Given a topic sentence, the student will develop a paragraph which demonstrates sequentiality and unity.
7. Given a "hodge podge" of sentences, the student will organize these logically.
8. Given an object, the student will write a description of the object. (DESCRIPTIVE)
9. Given a product, the student will attempt, in written form, to persuade the reader to buy the product. (PERSUASIVE)
10. The student will demonstrate his ability to write formally. (PERSONAL OR NARRATIVE)
11. The student will demonstrate, in writing, a sequential process. (EXPOSITORY)

#5 WRITTEN COMMUNICATION SKILLS

Component Objectives: continued

12. The student will investigate a creer of his choice, by writing a short summary.

13. Given a piece of literature, the student will identify the five essential W's. (Who, What, When, Where, Why.)

Standards of Excellence:

1. The student will demonstrate ability to write by writing a complete composition.

PRINCIPLES OF ENGLISH I

MESA PUBLIC SCHOOLS
MESA, ARIZONA

DESIGN

David Bacon, Mountain View
Sandy Bouley, Mountain View

DEVELOPMENT TEAM

Betty Anderson	Westwood High
Brian Barabe	Westwood High
Jane Brake	Mesa High
Sue Branden	Mesa Central
Mike Elliott	Mountain View
Esther Middleton	Mountain View
Gail Raupp	Mountain View
Alexis Rolnick	Mesa High

EN 33 — PRINCIPLES OF ENGLISH I — (Required subject)
1/2 Cr. — Grade 10 — Sem.

This course is required of all sophomore students. The course includes advanced grammar study, correct sentence structure, topic sentence development, paragraph development and research methods and skills.

Prerequisites: None — Homework: Yes
Level of Difficulty: All

CONCEPT The individual must be grounded in the basic skills and the background of English in order to become an effective communicator.

COMPONENTS

1. Orientation (Pre-testing)
2. Library Skills
3. History of the English Language
4. Grammar Review
5. Usage
6. Punctuation/Capitalization
7. Outlining
8. Paragraph Construction
9. Proofreading/Editing Skills
10. Mini Exposure to the English Curriculum
11. Writing Compositions

COURSE OBJECTIVES

1. The student demonstrates a functional knowledge of the media center.

2. The student demonstrates a basic composition skill by writing a well developed paragraph consisting of a topic sentence and supporting details.

3. The student demonstrates a basic understanding of parts of speech by identifying a word or group of words as being nouns, verbs or modifiers.

4. The student demonstrates a basic understanding of sentence structure by being able to write a complete simple sentence and a compound sentence.

5. The student demonstrates a basic understanding of punctuation and capitalization by correct use in his own writings.

Course: EN 33 Principles of English I

Text: Warriner's English Grammar and Composition Complete Course, Harcourt Brace, 1978
Teacher-made Course Guide

Supplementary Materials:

American English Today, "The Structure of English 10", McGraw Hill, 1970

Written Language Skills, 3M Actionmark Book

Level III - IV
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PRINCIPLES OF ENGLISH I

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- Post test--Standards of Excellence
- Individual Learning Packet

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- Post test B--Minimum
- Post test--Standards of Excellence
- Individual Learning Packet

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- Individual Learning Packet

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- Objectives
- Pretest
- Source list
- Activities
- Post test

RATIONALE

The Principles of English I program is a basic 10th grade course designed to develop proficiency in library skills, sentence structure, paragraph construction, punctuation, capitalization usage, and grammar as it relates to identification of parts of speech.

The students involved in this course have been selected on the basis of reading scores, achievement test scores, district proficiency test scores and teacher recommendation at the 9th grade level.

Those students who have been determined to be four or more years below grade level in reading and written communication skills will be channeled into Fundamental English.

In the same manner, those students who have been determined to be above grade level will be exempted from Priciples of English I and channeled directly into Principles of English II.

Our program was initiated with several factors in mind. Our first consideration was the students who enter Mountain View with varying degrees of proficiency. Our task then is to prepare many to meet minimum objectives, while challenging those who have already mastered the minimum objectives or need only a brief review.

Since mimimum objectives provides one of the major thrusts of this program, the students are, at the same time, being prepared for the district proficiency test.

Another factor in our design is to fill in any gaps existing in a student's background without subjecting him to unnecessary repetition by providing him with alternate activities that enrich his English background.

DESIGN

The program is divided into identifiable components. Each component contains a pretest, post test, objectives, classroom learning activities and, with the exception of components 2, 3, 4, and 11, an individualized packet.

During the orientation week, the students will complete the pretests. If a student scores 90% or above, he is channeled into the alternate enrichment component for that time period.

Within each regular component, the student will be exposed to a variety of teacher directed learning activities to meet the objectives of the component. Allowances have been made for those students who will spend the entire time mastering the basic or minimum objectives and those who master them quickly and can work on standards of excellence objectives covering more advanced skills within the component. Upon completion of each component, the student will be tested. At this point, a student may opt to complete the student-directed individualized packet covering minimum objectives on his own time and retest (on the alternate Form B test) to increase his proficiency and raise his grade for the component. This packet may also be used for students who have been absent during the component or who has requested extra homework.

All students will complete the first four components as these attempt to lay the groundwork, not only for this course but for any additional English courses. These components also contain a pretest, class activities and a post test.

Component two does not have a pretest because it is assumed the sophomores will not have had exposure to the Mountain View Media Center. Nor was it felt necessary for the enrichment components to contain pretests as they are enrichment only.

The student, by design then, will pretest out of the units emphasing skill he already knows and work on enrichment.

At the end of each component, all students in that component will be tested over the minimal objectives. Those students who have worked on the standards of excellence will be tested over those objectives also.

For each component the student will receive a grade based on the post test and teacher evaluation. The student's pretest and post test scores and grade will be kept for each component on a card in a central location.

EVALUATION

This program will be continuously monitored during the first semester of its implementation by the resource leader who is charged with the responsibility of the following:

1. Orient teachers involved in the program.
2. Supervise implementation.
3. Field questions and help resolve problems as they arise.
4. Insure availability of classroom acitivites.
5. Update present resources.
6. Evaluate program effectiveness.
7. Supervise required record keeping.

Note: Due to the responsibility of the resource leader, she will be involved only in the Principles of English I Program and will be allowed an additional period to supervise the implementation and monitoring of the program.

PRINCIPLES OF ENGLISH II

MESA PUBLIC SCHOOLS
MESA, ARIZONA

DESIGN

David Bacon, Mountain View

DEVELOPMENT TEAM

Allen Bradshaw	Mesa High
Doris Carlson	Mountain View
Stan Johnson	Mesa Central
Jackie Waters	Westwood

EN 34 — PRINCIPLES OF ENGLISH II — (Required subject)
1/2 Cr. — Grade 11 — Sem.

Principles of English II is a one-semester course devoted to organizing, developing and revising written compositions in narration, description, exposition and argument of approximately 400 words each. The teacher functions as a tutor for individuals or small groups with common problems, holding frequent conferences for guidance and criticism of student work. Revision and corrections are stressed.

Prerequisites: Principles of English I — Homework: Yes
Level of Difficulty: All

CONCEPT The learned individual can express himself/herself in written communication by application of basic writing skills.

COMPONENTS

1. Paragraph review
   a. Topic sentence
   b. Method of development
2. Introduction to essay
   a. Preparation
   b. Outlining
   c. Development
   d. Revision
3. Expository writing
   a. Comparison and contrast
   b. Explanation
   c. Familiar essay
4. Problem solving
   a. Standardized test-taking
   b. Reasoning skills
   c. Problematical research essay
5. Descriptive writing
   a. Writing images
   b. Writing details ---Paragraphs
   c. Writing sense impression
   d. Vividness and reality
6. Narrative writing
   a. Dialogue
   b. Narrative essay

7. Creative writing

   a. Drama
   b. Short story
   c. Poetry

COURSE OBJECTIVES

1. The student demonstrates his/her knowledge of sentence structure, punctuation and usage.

2. The student writes paragraphs using at least three paragraph development techniques such as: repetition, comparison, contrast, examples, reasons, illustrations.

3. The student demonstrates his/her understanding of the paragraph by writing a topic sentence and developing a paragraph of his/her own.

4. The student demonstrates his/her understanding of the steps involved in structuring an essay by writing a 300 word essay.

5. The student studies outlines of varying lengths, levels, and structures and submits one outline for evaluation.

6. The student demonstrates his/her ability in writing descriptive detail with two 200 word paragraphs or a combination of shorter paragraphs.

7. The student demonstrates knowledge of various transitional devices by writing essays consisting of several paragraphs joined by adequate transitions.

8. The student will demonstrate his/her awareness of the five senses and how to choose words that relate to them by writing a descriptive paragraph.

9. The student writes four 100 word essays demonstrating his/her ability to create original images.

10. The student demonstrates his/her ability in narrative writing with a 300-400 word essay.

11. The student demonstrates his/her ability to write with vividness and reality by writing a 400-750 word essay on an incident from his/her own experience, using details and facts about the sense impressions connected with the experience so the reader identifies himself/herself with the situation or character.

12. The student learns through conferences with his/her instructor the use of tone, mood, and symbolism which affect his/her writing.

13. The student will develop storytelling techniques.

14. The student will demonstrate an awareness of creative writing by writing specific forms of drama, short story, and poetry.

15. The student demonstrates his/her ability in expository writing with a 400 word essay.

16. The student will gain an awareness of standardized tests by taking sample stanardized tests.

17. The student demonstrates his/her knowledge of problematical library research skills by writing a 500 word problem-solving paper.

18. The student will demonstrate his/her knowledge of deductive reasoning, inductive reasoning, and analogy by writing a 300-500 word argumentative essay.

19. The student works to improve an individual style of his/her own with the aid of conferences with his/her instructor.

20. The student will demonstrate awareness of audience in his/her essays.

Course: EN 34 Principles of English II

Text: Warriner's English Grammar and Composition Complete Course, Harcourt Brace, 1978
Teacher-made Course Guide

Supplementary Materials:

SRA Composition Series

Introduction To Composition
The Topic Sentence
Diction
Writing Details
Paragraph Patterns
Word Power
Sentence Structure
The Personal Essay
The Informative Essay
The Critical Paper
The Research Paper
Internal Punctuation

A Guidebook For Teaching Composition

A Guidebook For Teaching Creative Writing

Rationale

The Principles of English II program is a required course which reinforces the skills learned in Principles of English I.

This eleventh grade course is designed to develop proficiency in basic essay skills, specifically essay structure and types of essay writing: the basic writing skills, specifically sentence structure, paragraph structure, punctuation, capitalization, and grammar usage; and problem solving techniques, specifically test-taking skills and reasoning techniques.

Suggested Approaches and Teaching Aids

1. More material has been provided in this notebook than can possibly be used in an eighteen-week period. Each school must decide how much time to spend on each unit and use the appropriate amount of material. A flow chart with suggested times has been provided, but these are only suggested. Notice that after the unit Introduction to Essay, the teacher may go to either Expository or Descriptive Writing. If resources are a factor, it might be that half of the teachers instruct one, with the other half instructing the other, and then switching later.
2. So much material is provided that a teacher should be cautious of dwelling on a favorite subject overlong, slighting some other subject at the end of the course. The course is designed as a survey into several types of writing and all of the course objectives should be met, with the exception of creative writing, the problematical research paper, narrative essay, and the reasoning skills.* It is important to plan appropriate time for each unit during the semester.
3. Evaluation in this course is subjective, but hopefully much of the grading can be done in class with the student helping in a teacher-student conference. In essay grading, one suggestion is not to mark what the student error is, but simply to mark where it is and have the student do his own corrections. If it is possible for each student to have a style sheet, the correction can be noted in the margin next to the error, which would allow the student to look up the rule, recognize the error in his own work, and correct it. The corrected assignment can then be stapled to the back of the new assignment, where it will become a helpful aid to the teacher in correcting that student's new writing. If the student shows steady improvement throughout the course, more weight should be put

*You will find these units starred on the flow chart.

on his/her final writing grades than those at the beginning, for the final grades reflect the student's learning and ability at that time. If the student shows an up and down sequence in grades, a straight average can be used.

4. The student should provide a manila folder with his name on it where all of his/her essays can be filed in the room. This is a help in noting the improvement of the student and does not allow the essays to get into other students' hands. A real problem can be started if the essay assignments float around the school.

5. Each student should be encouraged to exchange papers for critical analysis and proofreading.

6. A standard essay form should be adopted by the school with which all students can become familiar. This form should be taught as part of the introducation to the course. The following is a sample:

1" margin
Name
Period
Assignment
Date Due 1" margin

½ page

1½" margin

TITLE (centered)
(space)

This form allows space on the first page for teacher comments and critique. Other considerations are types of inks accepted, writing on one side of page only, stapling in upper left corner, double spacing if typed, and margins.

7. This course is designed as a writing lab. After each assignment is given, much class time should be used by the student to work on the assignment. The teacher should serve as a resource during this time and can also have student-teacher conferences on writing problems.

8. Teachers should make their own notebook of student examples that may be used in the future for teaching the assignments. Overheads can be prepared of student writing that is a good example of particular items being taught.

9. One of the major problems in a composition class is the subject matter of the essays. Assigning topics is not always advisable, for not all topics are suitable to all students. If, on the other hand, you leave the choice to the student, he/she will say, "I don't have anything to write about."

   One approach that is helpful is to put the following questions either on the board or an a ditto sheet sometime during the first week of class. The students will answer the questions on paper which they should keep in their classroom folders. Later, when a student is "stuck" for a topic, referring to this sheet may bring something to mind.

   a. What is your favorite musical group? Why?
   b. What do you know more about than the average person? How did you acquire this knowledge or skill?
   c. Who has made the most notable influence in your life?
   d. What is the most frightening experience you have had?
   e. What is the most enjoyable experience you have had?
   f. What is the most educational experience you have had?
   g. What makes you angry?
   h. What makes you sad?
   i. What makes you happy?
   j. What makes you frustrated?
   k. What is the best movie you have seen?
   l. What is the best book you have read?
   m. What changes would you like to make?
   n. What plans do you have for your future?
   o. Who are you?

10. Pre-testing: During the first week of school, ask your students to write impromptu essays. You may or may not offer or assign topics. Usually one period is sufficient; however, you may decide to take two. In any case, the important factor is that students are not given any instructions except possibly for how long the essays should be. (They always ask.)

    This writing assignment will serve as the pre-test or the diagnostic essay. When reading them, be careful not to make any corrections or even to call attention to any errors. All comments should be limited to those alluding to content.

    After you have carefully evaluated the essays, you may keep them yourself or ask the students to put them in their classroom folders. They need to be saved, for they will be the basis of a culminating assignment at the end of the semester.

    (Refer to Appendix I.)

11. The teacher should be aware of the dates the PSAT-NMSQT, ACT, and SAT test are scheduled so that the lesson on test taking will be timely.

12. The teacher should be aware that good student writing can be entered in various essay contests and to teenage writing magazines like the New Mexico State University SOUTHWEST HIGH SCHOOL CREATIVE WRITING AWARDS, published by the Creative Writing Center, English Department, Box 3-E, New Mexico State University, Las Cruces, New Mexico, 88003.

PRINCIPLES OF ENGLISH II

FLOW CHART

REVIEW OF PARAGRAPH (1-2 weeks)
- A. Topic Sentence
- B. Methods of Development

INTRODUCTION TO ESSAY (2 weeks)
- A. Preparation
- B. Outlining
- C. Development
- D. Revision

EXPOSITORY WRITING (3 weeks)

- A. Comparison and Contrast
- B. Explanation
- C. Familiar Essay

DESCRIPTIVE WRITING (5 weeks)

- A. Images
- B. Details
- C. Impression
- D. Vividness and Reality

PROBLEM SOLVING (4 weeks)

- A. Standardized test-taking
- *B. Reasoning Skills
- *C. Problematical Research Essay

NARRATIVE WRITING
(2 weeks)

- A. Dialogue
- B. Narrative Essay

*CREATIVE WRITING
(2 weeks)

- A. Drama
- B. Short Story
- C. Poetry

*Optional Units

EN 37 GRAMMAR REVIEW/VOCABULARY DEVELOPMENT
1/2 Cr. Elec. Grades 11 - 12 Sem.

This course combination is structured for the college-bound student who has a weakness in basic structural grammar and who wants to exercise the growth and development of his vocabulary. Grammar Review is a course that reviews the basic structure of the English sentence and reveals the correctness of good usage, good punctuation, and good writing. Vocabulary Development is a course to increase the learned vocabulary of the student so that he may handle with ease the comprehension and understanding necessary for advanced learning.

Prerequisites: Principles of English I and II Homework: Yes
Level of Difficulty: High

CONCEPT Grammar/Vocabulary is the process of learning sentence construction in its many forms and uses as well as learning to apply a more articulate vocabulary within the sentence for better communication.

COMPONENTS

1. Learning to construct a sentence through identification of the parts.
2. Identifying the various types of sentences.
3. Studying definitions of words within sentences.
4. Studying modifying phrases and how they are used.
5. Studying sentences to determine correct word agreement within the sentence.
6. Studying clauses and their use in the sentence.
7. Studying word meanings and their usage in sentence construction.

COURSE OBJECTIVES

1. The student correctly identifies parts of the sentence.
2. The student learns a variety of sentence types and patterns.
3. The student studies the meanings of words within the context of the sentence.
4. The student learns to write sentences with correct agreement.
5. The student learns the types of modifying phrases and their uses.
6. The student learns to identify types of clauses and their subsequent usage.
7. The student studies selected vocabulary and its specific meaning.

VOCABULARY DEVELOPMENT

CONCEPT The student should work to acquire a proficient vocabulary through stair-cased logic and contextual exercises to insure success in his personal high school curriculum.

COMPONENTS

1. Prefix/Suffix-root word approach
2. Synonym/Antonym analysis
3. Word relationship through concept
4. Master word list used within context

COURSE OBJECTIVES

1. The student will determine word connotation by considering the context in which it occurs.

2. The student will develop important reading skills by using contextual clues such as key words, summary phrases and sentences, word position, and determination of whole passage concepts.

3. The student will develop his ability to use logic by working with Syn/Ant and word relationship exercises.

4. The student will practice verbal and written interpretation by working with concept associations using sentences and phrases.

Course: EN 37 Grammar Review/Vocabulary Development

Text: Warriner's English Grammar and Composition Complete Course, Harcourt Brace, 1978

Supplementary Materials:

Teacher-made materials

CRITICAL THINKING/WRITING THE RESEARCH PAPER

MESA PUBLIC SCHOOLS
MESA, ARIZONA

DESIGN

Mary Reid, Mesa High

DEVELOPMENT TEAM

David Bacon	Mountain View
Allen Bradshaw	Mesa High
Mary Reid	Mesa High

EN 41 CRITICAL THINKING AND WRITING (WRITING THE RESEARCH PAPER)
1/2 Cr. Elec. Grades 11 - 12 Sem.

Critical Thinking and Writing teaches the strengths of induction, deduction and analogy in reasoning for logical writing. It also teaches the critical analysis and explication of literature. Writing the Research Paper teaches the processes used in problematical research. This offering would be of benefit to the college-bound student.

Prerequisites: Principles of English I and II Homework: Daily
Level of Difficulty: High

CONCEPT An individual must learn to use clear reasoning and detailed literary criticism to understand written communication.

COMPONENTS

1. Inductive writing
2. Deductive writing
3. Analogy writing
4. Literary analysis

COURSE OBJECTIVES

1. The student writes a 500 word essay using inductive reasoning.
2. The student writes a 500 word essay using deductive reasoning.
3. The student writes a 500 word essay using the analogy.
4. The student identifies and analyzes fallacies in a given piece of prose or poetry by giving a detailed analysis in writing of the short story, the novel, and a lyric poem.

Course: EN 41 Critical Thinking and Writing/Writing the Research Paper

Text: Teacher-made materials

Supplementary Materials:

SRA Composition Series

CRITICAL THINKING AND WRITING---

GENERAL INSTRUCTIONS

SAVE THIS SHEET IN YOUR NOTEBOOK. It contains general information that you may need to refer to at any time!

The Objectives and Methods of Composition Courses.

Generally, the purpose of composition is to give you an increased facility in written composition. We will practice most of the common forms of so-called creative writing: essay, description, narration, analysis of exposition. Since we assume that students can write a decent sentence, the emphasis will be on form and an effective expression, not on the teaching of grammar. This does not mean, however, that we will tolerate poor grammar. It simply means that if your grammar is too poor, you are in the wrong course.

You will turn one theme each week. Most of you will find that you can write a theme in a day easily, but that is not the point. You will write your theme at least three times before turning in a final draft. The teacher will appoint a time for checking completion of a rough draft. Such rewriting does not necessarily mean making major changes, but only seeking a better way of saying what you want to say; changing or combining sentences, finding new and better words, reorganizing material in a more logical or more effective order, giving some attention to good leadoff and concluding sentences. Only by doing so can you find out how good your best is!

Keep in mind that one of the things you must learn in composition is writing to assignment. Each assignment is specific and calls for you to achieve a certain kind of effect in your writing. If you don't write to the assignment, you will get a poor grade regardless of the fact that there may not be a single grammatical error or misspelled word.

After the teacher evaluates and returns your theme, comes one of the most important parts of your work. The teacher's time in reading and commenting on your work is wasted, unless you will rewrite portions and correct your errors. The teacher will have many individual conferences with each of you during the semester, but it is obviously impossible for him or her to confer with each of you individually on each and every assignment. Therefore, you will make full use of the Data-Guides and work on your own responsibility as far as you can. Nevertheless, the teacher will always be available to help you when you have exhausted your own capabilities.

SUPPLIES

You will need a pen, either fountain or ball-point, a pencil, wide-lined ruled paper ($8\frac{1}{2}$ x 11) a manila folder, a dictionary and a composition check list.

The dictionary may be one you already own, but it must be one you can bring to class. Good loose-leaf dictionaries and the Data-Guides are available in the bookstore.

ASSIGNMENT FORM

All assignments will be handed in on $8\frac{1}{2}$ x 11 inch paper, in ink or typed, with rough draft on the SAME-SIZED PAPER, stapled together in the upper LEFT HAND CORNER. Use ruled paper unless you type.

Your name (last name first)
Period number
Assignment number
Date due

go in the upper right hand corner. Do not make a title page. PUT YOUR TITLE HALFWAY DOWN ON PAGE ONE and begin one inch below. This gives the teacher room to write needed comments on the first page. Neatness and general appearance of the paper naturally count for or against it. Don't forget margins and keep them straight--at least AN INCH AND A HALF ON THE LEFT, AND ONE INCH ON THE RIGHT AND AT THE BOTTOM!!!

If you type, you must DOUBLE SPACE,
If your paper is in long hand, it must be written in BLUE or BLACK INK!
All papers must be TITLED.

PAPERS ONLY IN THIS FORM WILL BE ACCEPTED!!!

ABSENCES

If you must be absent, turn the assignment in before leaving. In case of personal illness, confer with your teacher regarding the time limit on make-up work. PAPERS handed in late for any reason other than personal illness will be PENALIZED ONE FULL GRADE POINT. No paper under any conditions will be accepted more than two days late.

SPELLING

Now is the time to use the dictionary! The time has come when you must stop excusing yourself for poor spelling! You can learn to spell! All it takes is ATTENTION. Use your dictionaries! Reread and correct your work again and again before you turn it in. Help each other. Let someone else in the class read your paper for correction and you read his. Assignments will be down-graded ONE GRADE for each TWO WORDS MISSPELLED, during the early part of the semester. Later on the penalty may be more drastic for careless writers.

NOTEBOOK

You will keep all papers that have been read, graded and handed back to you in a manila folder in the teacher's file. At the end of the semester, you will be able to look back over this folder to evaluate the course and note any improvement that you have made.

Keeping these assignments is necessary for course credit. REMEMBER! YOU MUST PRODUCE ALL CORRECTED AND GRADED ASSIGNMENTS AT THE END OF THE SEMESTER.

NOTATIONS

How much homework you will have to do in this course will depend very largely on how well you can concentrate on your own work during class time. Many pupils say that they cannot work in the classroom. This, of course, is nonsense. You and you alone must establish the habit of concentration. Don't fool yourself! Any kind of writing is hard work and requires your individual and undivided attention. When you write, you are creating something. Something that has never existed before begins to develop. Something that must be dredged up, word by word, from your own consciousness takes shape. You can't do it if you are more interested in conversation and social opportunities of the classroom than you are in doing a good job of each assignment.

Don't wait for inspiration! Writing isn't done that way. It is done by diligent mental effort. Pick a subject and get down to work. So the subject doesn't thrill you. So what? You have a job to do, and not all jobs are thrilling or exciting.

Only after you have written, read, rewritten, and corrected is your work finished. If you wait until the last moment, you never will turn in your best. Careful proofreading of your work is a PRIMARY ESSENTIAL FOR GOOD WRITING.

Writing is tiring, hard work, not always exciting, but it offers a real sense of satisfaction and accomplishment when you do your best. A famous writer once said, "I hate to write, but I love having written." Maybe you will be the same way.

The following list of terms is NOT ACCEPTABLE!!!
(we may add to this periodically)

. . . the reason is because. . .	It is. . .
we the students. . .	There are. . .
. . . here in Mesa.	a lot of . . .
use TOWARD, not towards	alot
the "and" sign	a kind of. . .
the time is when	a sort of. . .
etc.	might of. . .

CRITICAL THINKING AND WRITING

Structure of papers to be submitted for credit.

All papers will have an Introduction which will include:

1. An effective way to attract the reader's attention
2. draws your reader into the topic
3. heads for the topic without making defensive or apologetic remarks.
4. places topic in a frame of reference

All papers will have a Body which will include:

1. Depending upon the individual assignment requirements, the body of your paper will contain information relevent to the assignment.

All papers will have a Conclusion which will contain:

1. reinforces your major point and shows why it was important
2. a conclusion is not the same thing as a summary
   a. apply your major point to a current situation
   b. use an anecdote to sum or reinforce your main point
   c. use a quotation to give added force to your position

REMEMBER: Avoid elaborate introductions that "beat around the bush". Avoid padded conclusions that repeat for the third time something you have already said. Take your reader into your topic by the shortest possible route, and keep your conclusion short and pointed enough to be remembered.

CRITICAL THINKING AND WRITING Assignment #1

The purpose of argumentative writing is to persuade the reader to accept your point of view on a Debatable Subject. For the strongest possible support for your ideas, you must be sure that your reasoning is clear and logical.

DEDUCTIVE REASONING: logic stemming from the particular to the general or a beginning from established facts, statistics or instances which is convincing enough to lead to a general conclusion.

For example, suppose you have a box of chocolate creams all of which are identical in appearance. The box says these candies are peppermint creams; you bite into one and find it to be a peppermint cream. You taste a second; it is peppermint. You try and find that the third is also peppermint. Now, reasoning inductively you say, "This box contains only peppermint creams." Of course, that generalization may be wrong because you have not tested every piece in the box. The chances are, however, that the more creams you sample, the more reliable your generalization becomes. Thus, the more evidence you have in favor of a generalization, the more likely it is that the generalization will be true. Therefore, a GENERALIZATION IS A SOUND AS THE EVIDENCE SUPPORTING IT IS COMPLETE.

When you make a generalization on the basis of insufficient evidence, you are committing a major error in reasoning, a heaty generalization.

The following statements are all inductive reasoning. Decide if the statements are valid, the reasoning is sound, or if the statements are invalid, the reasoning is unsound.

1. Both my brother and sister thought Mr. Herse was a boring teacher. I do not want to have Mr. Herse for math because I do not want to be bored.

2. After the sophomore class meeting, I asked ten sophomores whether they planned to vote for Jerry Straight for class president. Seven of the ten said they did intend to vote for Jerry. He will be elected.

3. In three recent train wrecks, the engineer at the controls was over sixty years of age. A law should be passed prohibiting employment of engineers over sixty.

4. I am through watching television because the four shows I watched Saturday night ranged from very bad to terrible.

5. When the Salk Vaccine against polio was given to 44,000 school children, it was reported to be 60-70% effective in preventing paralytic polio. The Salk Vaccine is an effective means of preventing polio.

The assignment for number 1 is an inductive essay, in which you develop your paper on a debatable subject leading your audience through a series of facts or accepted facts to a generalization based on those facts. Remember, your argument is only as valid as the facts supporting your generalization.

CRITICAL THINKING AND WRITING --- Assignment #2

The purpose in argumentative writing is to persuade the reader to accept your point of view on a DEBATABLE SUBJECT. For the strongest possible support of your ideas, you must be sure that your reasoning is CLEAR AND LOGICAL.

DEDUCTIVE REASONING: is the OPPOSITE OF INDUCTIVE REASONING. The writer begins with a generalization which can be accepted as true, applies this generalization to a particular situation and then draws a conclusion.

Your deductive argument should first be stated in a three-part form called a <u>syllogism</u>.

Major premise--a generalization	(All sweet apples are ripe.)
Minor premise--a particular	(This apple is sweet.)
Conclusion-----a deduction	(Therefore, this apple is ripe.)

You may test your syllogism by asking:

1. Are the premises true? That is, has the major premise been arrived at inductively from enough instances? And is the fact stated in the minor premise true?
2. Does the major premise ignore any significant fact?
3. Does the conclusion follow logically?

False syllogisms: Have you ever heard arguments like this:

Communists believe in government ownership of natural resources.
Mr. Doe believes in government ownership of the coal mines.
Therefore, Mr. Doe is a communist.

Here the premises are true but the major premise ignores the important fact that some people who are not communists also believe in government ownership of coal mines. An unsound deductive conclusion reached in this way is called "jumping to a conclusion", for the argument literally "jumps" over (ignores) an important fact.

The following statements are all deductive reasoning: are they valid?

1. To get working papers a boy must be 14 years old. Since Joel has his working papers, he must be at least 14 years old.

2. Socialists believe in socialized medicine. Mr. Cross believes in socialized medicine. Mr. Cross must be a socialist.

3. People who attend church are religious. Since Mr. Doe never attend church, he is not religious.

4. Citizens of the United States may enter Canada without a passport. Since I am a United States citizen, I will not need a passport when I go to Canada.

This week you are to write a 500-word essay using deductive reasoning as the basis of your essay. Be sure that your subject is debatable, that you write YOUR SYLLOGISM FIRST, and that you test it to be sure that your argument presents a logical conclusion.

CRITICAL THINKING AND WRITING --- Assignment #3

The purpose in argumentative writing is to persuade the reader to support and accept your point of view on a DEBATABLE subject. For the strongest possible support of your ideas, you must be sure that your reasoning is CLEAR AND LOGICAL.

REASONING BY ANALOGY: compares one situation with another. It is a comparison on a debatable subject which is excellent to clarify a point.

However, an analogy never proves anything. Its only value lies in its ability to clarify an argument. Furthermore, the longer you carry an analogy the weaker it becomes.

For example, the president of the Student Council of a school is attempting to influence the students of the school to be more cooperative. He compares the school with the army. Just as soldiers must obey their officers orders, the battle may be lost; if students ignore monitors' orders, the school will not function smoothly and its educational and social programs will be affected. The success of a school, like the success of an army, depends on the discipline and respect for authority.

By drawing this analogy, the president presented one point-- since discipline is essential in both an army and a school, there was some persuasive element. However, you will recognize at one that the analogy is really very weak because there are many more dissimilarities that similarities between an army and a school. Is military discipline the kind we want in a school? Is the job of an army officer really like that of a school monitor? Is winning a battle really much like furthering an educational program? The analogy grows weaker the longer you study it, a fact which is true of most analogies.

The SOUNDNESS OF AN ANALOGY depends upon the NUMBER OF POINTS IN COMMON between the things being compared. When ananalogy will not stand careful examination, it is called a false analogy. That is, when the points of similarity are found to be very few or even non-existent, the analogy is false.

Choose one of the following subjects or one of your own choice and write a 500 word essay using analogy as your persuasive point. Be sure that your subject is debatable.

1. Good sportmanship -- good citizenship
2. Driver's license -- parental license
3. Doctor -- auto mechanic
4. Television -- sun
5. Teacher responsibilities -- student responsibilities
6. Rules and regulations -- personal freedom

CRITICAL THINKING AND WRITING --- Assignment #4

SHORT STORY CRITICISM

Short story criticism requires the practice of care and attention in order to understand what an author intends you to feel and think, so that you can communicate your appraisal of what his intended purpose was and how well he succeeded in presenting it.

Differences Between the Short Story and Novel

All fiction, and in particular narrative fiction, has certain characteristics or elements in common, such as tone, mood, setting, character, etc. Narrative fiction normally has an introduction, a complication, and a resolution, that is, it gets underway, some difficulty or complexity arises (usually a conflict of opposed wills or forces), and there is some sort of conclusion. Although a short story usually possesses all of the above, it usually reveals only a single character at a moment of crisis. Generally, a short story will have no involved symbolism or complicated plot., and will not have long elaborate character descriptions.

Assignment

Read over the "Elements of Fiction" handout and select a short story. Read the story carefully to determine the author's purpose in writing it. After finding what you think was the author's purpose, analyze and evaluate each fictional element in the story to answer these questions: Does it contribute to or detract from the author's purpose? Why? Why not?

Your critical essay will be written about how well the author achieved his purpose and how well the fictional elements contribute to that purpose.

The essay should be written in such a manner that it is understandable to someone who has not read the short story. It is not necessary, indeed it is undesirable, to summarize the theme or story or quote at length, unless it is necessary to the reader's understanding of your essay. Length of the essay should be approximately 500 words.

CRITICAL THINKING AND WRITING --- Assignment #5

BOOK REVIEW

Literary criticism requires the practice of care and attention in order to understand what an author intends you to feel and think, so that you can communicate your appraisal of what his intended purpose was and how well he succeeded in presenting it.

Differences Between the Novel and Short Story

All fiction, and in particular narrative fiction, has certain characteristics or elements in common, such as tone, mood, setting, character, etc. Narrative fiction normally has an introduction, a complication, and a resolution; that is, it gets underway, some difficulty or complexity arises (usually a conflict of opposed wills or forces), and there is some sort of conclusion. Whereas a short story usually possesses all of the above, it usually reveals only a single character at a moment of crisis. Generally a novel will have a more elaborate plot, longer more detailed character descriptions, and reveal more than one character in crisis in the course of the story.

Assignment

Read over the "Elements of Fiction" handout and select a novel. Read it carefully to determine the author's purpose. Analyze and evaluate each fictional element in the story to answer these questions; Does it contribute to or detract from the author's purpose? Why? Why not?

Your book review will be a critical essay judging how well the author achieved his purpose and how well the fictional elements contribute to that purpose.

The review should be written in such a manner that it is understandable to someone who has not read the novel. Whenever possible support your opinions by specific references to the book and by examples from it. However, it is not necessary, indeed it is undesireable, to summarize the story or quote at length, unless it is necessary to the reader's understanding of your essay.

How to Close Read a Novel

1. Watch for repetitive elements or words. Circle or underline each and keep, on the inside back page of the book, a record of page numbers for all repetitions. Such a record is a real time-saver when you get ready to choose a subject and write a paper or when you wish to participate in a discussion of the book or story. This technique is particularly helpful when a book includes a number of elements with symbolic meaning or when a character changes over the course of the work, as in Macbeth.

2. Watch for statements which, from a strictly literal point of view, do not make sense. When we read quickly, we tend to go right past such statements without noticing them. We are too eager to find out what happens. For instance, early in Lord of the Flies by William Golding, there is a statement which literally makes no sense but is very important in terms of the book's symbolic purposes: "Passions beat about Simon on the mountaintop with awful wings" Few students notice this sentence on a first reading. It is fruitful to watch for such revealing passages, to ask about them and to question why the author includes them.

3. Sometimes, in a novel or story, the author makes a comment that seems purely expository, and explanation, perhaps, or a descriptive phrase that seems aimed directly at the reader's understanding. The author is speaking in his or her own voice rather than in the of one of the characters, and it behooves the reader to "listen" well at such times.

   In Lord of the Flies, for instance, Golding generally speaks through Ralph or sometimes Simon or Piggy, and engages in an idiom suitable to these young boys. It is noticeable, therefore, when, in the midst of a simply recounted action scene, the author says: "Simon became inarticulate in his effort to express mankind's essential illness." One must suspect that the author is talking to the reader here. Or when Golding says, in describing the weeping of the "littluns": "They were reminded of their personal sorrows; and perhaps felt themselves to share in a sorrow that was universal." Or of Ralph, he says: "He wanted to explain how people were never quite what you thought they were." We must learn to see when the author is addressing us, the readers, and deliberately trying to help us understand his or her deeper purposes.

4. Continually ask the question Why, when some element of the book seems to represent a deliberate choice by the author from among a number of possibilities. Why was the fire built on the mountaintop and later moved down to the sand? Why was Jack redheaded? Why did the littluns "buzz" when Jack clouted his knife into a tree? Remember, none of these things really happened; the author made them all up. Assume that he had reasons and try to discover them by asking why.

5. If you wish to make a serious study of any literary work, read it at least twice, once to find out what happens and the second time to find out why it happens and what it all means. The second time through, you should have pen or pencil in hand, marking significant words and passages.

Preparing to Write a Paper about a Novel in Terms of the Author's Purpose

One does well to remember that an author setting out to write a novel faces many, many decisions. The author must decide, first and overall, what "statement" he or she wishes to make, what comment about the world and/or the human condition. (This we call the theme.) And then, the author must decide what characters, what events, occurring in what place and under what circumstances, will best reveal or demonstrate the chosen theme. (Or perhaps the author starts with the story and sees in it a theme to be developed by careful selection of details.)

But these gross decisions are merely a beginning. Think how many minute selections the author must make: what color shall the hero's hair be? How tall is he? Where was he born? In what idiom does he speak? What is his disposition? How does he get along with his family with friends, etc.? And how about the leading character's best friend? And the heroine? Is she sweet and gentle or tomboyish and slangy? What setting will best serve thematic purposes? What scenes-dramatic events-must occur to work out the plot? Who shall tell the story: the leading character, a bystander, an omniscient author, etc.? Which serves the author's purposes most efficiently? All these and literally hundreds of other questions must be answered in the writing of the novel.

How do you suppose the author answers all these questions? Some of them are doubtless answered very easily. Maybe it doesn't matter in the least what color thehero's hair is unless you're Golding writing Lord of the Flies, and you need to portray Jack as one kind of boy and Ralph as another, and so give Jack red hair and Ralph light hair. Maybe it wouldn't really matter what the setting is, unless you are trying to show the difficulties children have in growing up amid racial prejudice and bigotry as in To Kill a Mocking Bird. Then it becomes important indeed that the small Southern town be carefully portrayed. In Heart of Darkness it is important that Marlowe sits with legs crossed like an "idol"--like some "eastern god." It is important that shoes keep turning up in the jungle, that words denoting or connoting light and dark are constantly used. One wonders how Conrad could keep so many purposes in mind, as well as all the ways to fulfill those purposes.

The study of a novel should, if pursued skillfully, reveal the author's purpose or purposes. Remember to begin with the question: Why? Why is that in this book? Why is this character shown as antagonistic to that character? And so on. Finally, you arrive at an understanding of the overall purposes (theme) of the book. Once you feel that you know this larger purpose, you can check on everything in the book, to see whether it is consistent with this larger purpose. Once you know that Golding in Lord of the Flies is showing the evil in people that wrecks all we try to build, you can check through the book to see if or how everything in it supports that purpose. If you find elements in the book that don't make contributions, or that actually are not consistent with it, you have grounds on which to make negative criticism of the book.

To prepare to write a paper of literary analysis or criticism, it is wise to ask yourself questions beginning with "why." Why is this in the book? Why did the author have this happen as it did? Then, when you have arrived at the answer, you have the thesis for the paper. Examples: By doing so and so, John Doe accomplishes the dual purpose of showing the hero's inability to cope with his wife as well as the tendency of people to interfere where they are not wanted. 2) In such and such a book, John Doe uses the rain to create an atmosphere of darkness and gloom, as well as to screen the events from reality as if they were occurring behind a curtain. 3) Golding accomplishes a number of important purposes by having the bright faced little boy named Simon.

Steps in Writing a Paper about a Novel

1. Ask yourself questions about the author's purposes. These questions should all begin with "why," or "what did the author accomplish by. . ."

2. When you've read the book thoroughly enough to think of a good question, study the book with this question in mind, and use the answer as the thesis for your paper.

3. Introduce that thesis in the first paragraph. Many writers feel that the best place for thesis statement is at the very end of the introductory paragraph. They believe that on does well to lead up to it by general statements about the book in which mention is made of the name of the book, the name of the author, and the general gist or purpose of the book. This introductory paragraph might be planned as if it were a funnel: it opens with a broad, general statement about the book and narrows down to the specific statement which you intend to develop in your paper.

4. If your thesis statement is a limited one which doesn't have to be divided into various parts, you are ready to develop it, to make it specific instead of general by writing with details. If your thesis needs explanation, explain it, and then make it clear by giving examples from the pages of the book.

5. If your thesis is a complex one and needs dividing into parts, name those parts--they comprise your "outline." Each of these now needs to be explained and made clear with examples from the book. (The pattern for each is: state it, explain it, give examples of it.)

6. Remember that you write by paragraphs, and that you never handle more than one idea in one paragraph. If you have many examples from the text, you usually do well to devote a paragraph to each example.

7. It is seldom sufficient simply to announce an example and let it lie there without any interpretation. It's up to you to show the readers exactly how the example supports your thesis. Don't trust the readers to figure out anything for themselves, because they won't. That's your job.

8. Don't madden your readers by referring to your examples only by page number. Maybe they are reading another edition of the book and the pages are different. Besides, you have no right to ask extra work of your readers. It's your job to explain references by their content.

9. If you're lucky and throughout the book there are many demonstrations (what we're calling examples) of the validity of your thesis, you won't want to bore your readers to death with all of them. Instead, select those which are most significant to the book and will be most convincing to your audience.

10. Plan your paper from beginning to end before writing. Know what points you intend to make, how you intend to make them, and the textual references you intend to use to prove them. And decide on the order in which you will do these things. Then--and not before--start writing.

11. Use your last paragraph to wind up, summarize, and restate your thesis in different language.

12. Proofread for errors in grammar, spelling, and punctuation.

13. Relax. You did your best.

Improving the Style of an Essay about Literature

A. Do not use the title of the book or short story as the title of your paper about that novel/story. Instead, indicate what you are trying to prove: "A Study of Point of View in Willa Cather's Paul's Case."

B. Identify the title and author of the work somewhere in the introduction of your paper

C. You may need to provide a one or two sentence summary of what the novel/story is about in case the reader is not familiar with it. Do not assume that other people know as much about the story as you; therefore, identify all characters, events, and the like.

D. A specific detail from the story/novel can be introduced in several ways:
   1) By mentioning it in your own words. This involves no direct quotation from the story. For example:
      At the meeting following the scene on the mountain, Simon acknowledges going into the jungle alone, at night, to his special place. The laughter at him is now derisive and condemning.
   2) By incorporating a key word or phrase used in the novel/story by quoting directly only a word or two within one of your own sentences. For example:
      Simon gives his meat to Piggy and"lowered his face in shame," almost as if he is embarrassed to participate in this obscene parody of a sacrament.
   3) By quoting directly an important sentence or series of sentences:
      The church is foreboding to Jackie: "Within the old church was no stained glass, it was cold and dark and desolate, and in the silence, the trees in the yard knocked hollowly at the tall windows."

E. Just like any other specific details in a paragraph, the details from the novel/story should not simply be listed after the topic sentence in grocery list form. Instead:
   1) Introduce the detail. But do not use an expression so obvious as "As this quotation shows. . ." or "The following quotation from the novel reveals. . ." Try using a colon to connect your generalization (interpretation) and the quotation (as in #3 above).
   2) Interpret the detail. Show how it proves your thesis. Do not expect readers to see the connection for themselves.
   3) Explain the detail.
   4) Provide connecting ideas between specifics, so that you leave no gaps in thought for readers to leap over.

Sample Essay

The Symbolic Use of the Color Green in Lord of the Flies

Ken Cohn (12th grade student)

Lord of the Flies, by William Golding, is the story of boys evacuated from England during an atomic war at some unspecified future time. The boys land on a tropical island in a passenger tube which drops from a flaming airplane, and in their struggle for survival they encounter conflicts similar to the antagonisms of the society from which they have come. But without the traditional society and the guidance of adults, the natural evil in the boys overwhelms their weak social system, and their civilization itself is threatened. In the plot Golding's major theme becomes apparent as an attempt to display evil as the inborn characteristic of man which gives rise to the defects of a community. In order to present this theme, Golding builds a many layered structure interwoven with numerous motifs with varying degrees of prominence. An inconspicuous but highly significant motif is the word green.

Green has almost innumerable meanings but is often used to express the idea of immaturity or inexperience. The meaning of these two words can be combined into one specific word, innocence, meaning the innocence of the child and the innocence of nature. Nature is green and nature is innocent. But it is the innocence of the wild and the untamed, for the quiet forest cannot conceal the bitter fight for survival among the different species of animals. A child is innocent, and the child is also "green." Hidden behind the mask of innocent youth is an animal instinct and desire. When the natural instinct of man becomes apparent, he has become "green", he has become like the wild animal. In the novel the retrogression of the boys from civilization to savagery is paralleled with the motif green which first describes the "feathery tops of the palms" but later describes the green which the boys crave.

In the beginning of the story Golding describes the "green feathers" of the palm tree and the "dense green" of "the jungly flat of the island." These phrases introduce the reader to the idea that green is a symbol of the natural state. Similar statements are made throughout the novel in order that the reader will continue to associate green with nature. Reference is made to "waxen green" flowers and the "green candle-like buds" which surround Simon's "little cabin." But there is also reference to a "mass of twisted stems, black and green and the latter is representative of the wild and ugly side of nature. This idea of green as a force of nature must be kept in mind while considering all other repetitions of the color.

After the motif green is established as a symbol of the nature's power, the reader notices how frequently the boys have been found in green shadows. At the beginning of the novel when Ralph removes his clothes to go swimming, he "stood there among the skull-like coconuts with green shadows from the palms and the forests sliding over his skin;" when he leaves the water he "decided that the shadows on his body were really green." Shortly after, Ralph blows the conch and watches the boys coming up the beach, "their heads clustered above the trunks in the green shade." Golding narrates: "Some were naked and carrying their clothes, others half naked, or more or less dressed. . ." It is through these references to green that Golding begins to build a parallel to the retrogression of the boys. The clothing which they had shed is the first link to civilization which they have broken. It is indeed ironic that at the end of the novel, the boys are rescued by a naval officer who also stands in a "green shade."

At this point Golding presents the reader with an outstanding analogy to his theme. While Piggy and Ralph are speaking of the conch, Piggy tells where he has seen another. Someone he knew "had it on his garden wall. . . He had some white stones too, an' a bird cage with a green parrot." The conch was suspended on the wall for everyone to admire and respect, but the green parrot was in a cage. To be allowed in society, green must remain caged or hidden. Otherwise, this inborn characteristic of man becomes apparent and leads to the defects of society. In effect, Golding is presenting a summary of his theme in the words of his intellectual character, Piggy.

With the progression of the story, the boys become more dependent on materials associated with green. They procure food from the forest with "the palms that made a green roof" Even by "the place of assembly," one of the boys' major links to civilization, stand trees which form a "green roof." If the boys are to be rescued, they must build a fire which will emit smoke, and for this "green branches" are necessary. And with the retrogression of the island society, these dependencies become ironic. The forest which is necessary for the boys' survival is also believed to be the home of the beast. The pigs which provide the meat the boys cherish leave "olive green" droppings, and the boys believe droppings to be "the dirtiest thing there is." Also, the boys do not have enough organization to keep the fire, a symbol of rescue and hope, burning. The boys are even warned that "green" is responsible for their social decline. They believe the beast to be the threat to their survival, but as Jack, Roger and Ralph lie by the "soft ashes of the fire" and look for the beast, "green lights of nausea appeared for a moment and ate into the darkness." Indeed, they were seeing the beast when they saw the green, for the beast was the natural or animalistic part of each boy, and this was exactly what green symbolized.

The boys pass from the stage in which they seek a dependency on green to the phase in which they crave green, to the point at which they actually "become" green. While Jack smears clay on his face before going on a hunt he says to Roger, "If only I'd some green!" But Jack and his followers do at last find green to smear on their faces, and it is then that the animal instinct in each becomes overwhelming. They become like the "black and irridescent green" flies. When they "attack" Ralph's camp for fire, Golding describes them as "Demoniac figures with faces of white and red and green rushing out howling. . ." Later there are several references to the "black and green mask" that Jack wears, and Ralph attempts "to remember what Jack looked like"; he "cries out hopelessly against the black and green mask." But his cry is indeed hopeless, for Jack and Roger and their followers are now more animal than human. The "green glow" of the horizon is the author's symbolization of the animalistic state which now encompasses the island.

Golding finishes the novel with a highly significant reference to green in a description of the naval officer who, ironically, stands in "the green shade of the peak" of his cap. Although he represents the authority which the boys have needed on the island, he is also representative of the animalistic force which critically weakens the society from which he comes. It is ironic that the boys are rescued from the green which has lowered them to savagery by an adult who also stands in green shade. And it is indeed "the end of innocence" for all the boys on the island. They have seen the power in "the darkness of man's heart" and have witnessed the animal instinct which attempts to destroy every society.

Kinds of Questions to Ask Yourself in Order to Come up with Answers that Can provide a Thesis Statement for an Essay of Literary Commentary:

1. What was the purpose of the _____ incident in this novel?
2. What did the author reveal about the main character by showing him or her as _____?
3. What purpose was served by having _____ treat _____ as he or she did?
4. What was the relationship between _____ and _____? What purpose did the author have in developing this _____ (enmity, friendship, etc.)?
5. Why is it that the author chose to show the mother as a stronger person than the father (or vice versa)?
6. Why did the author continually emphasize the hero's deep love for _____? What is the author trying to show about the hero?
7. How did the hero react to adults? Are there exceptions? Why? What is revealed by these reactions?
8. Are there religious references? Biblical parallels? Why?
9. Are there constantly repetitive elements? What is the author accomplishing through such emphasis by repetition?
10. Are there symbolic elements? What are they? What larger meanings are suggested by these specific symbols?
11. Is the leading character always sympathetic? Do you identify with the leading character __like the person__ always? If so, or if not, why do you suppose the author chose to work it out this way? What is the author showing?
12. Does the author change the kinds of language at various places in the book? Why?
13. Why does the author keep using such and such a word throughout the book, when many other synonyms actually could say the same thing?
14. What purpose is served by the title of the book?
15. Why did the author choose a particular setting?

CRITICAL THINKING AND WRITING---Assignment #6

POETRY EXPLICATION AND CRITICISM

Poems are sometimes like puzzles, they must be unlocked before they will give up their meanings. The word explicate means to unlock or unfold. When we explicate a poem, we unlock it or give a detailed explanation of it to make the author's premise clear.

One of the ways in which poetry is different from prose is its dependence on imagery or figurative language for meaning. The poet says one thing in terms of another, not only to make his meaning clear, but to drive home his idea in a novel way.

If a friend comes in out of a rainstrom and you say to him, "Well, you're a pretty sight! Got slightly wet, didn't you?" And he replies, "Wet? I'm drowned! It's raining cats and dogs outside, and my raincoat's just like a sieve!"

You and your friend probably understand each other well enough, but on a strictly literal level this conversation is nonsense. You have been using figures of speech to enliven and enrich your conversation. You did not mean that your friend was a pretty sight, but that he got drenched. It was not raining cats and dogs; it was raining water. Your friend's raincoat is so unlike a sieve that not even a baby would confuse them.

Assignment

Carefully read over the Figurative Language handout and select a short poem. The poem can be one which you personally like as long as it is a lyric poem.

Read the poem over carefully looking for figurative language in the form of metaphor, simile, symbol, metonyomy, personification, paradox, overstatement, understatement, and irony. Analyze all figurative language for the author's intended meaning and try to find where that meaning fits in the overall scheme of the poem.

If the poem is short enough you can analyze it line by line, and then summarize the overall meaning of the poem. If the poem is too long for the line by line explication, analyze it in a general way using specific lines as examples to back up your statements. Then, summarize the overall meaning of the poem.

Your essay will be written about what you think the author intended the poem to mean, how well you think he got the meaning across, and how his use of figurative language contributed to his purpose. The essay should begin with a copy of the poem analyzed in the paper. References to specific lines should be by line number.

Why Study Poetry?

Hardly any two people will agree as to exactly what poetry is. It appears that there are almost as many definitions of poetry as there are poetry lovers--or poetry haters! Unfortunately, many students number themselves among those who "hate poetry" or think poetry is "stupid," and one comes to believe that there is one definition of poetry which can help explain why this is. Samuel T. Coleridge, the great English poet and critic, said that while prose is words in their best order, poetry consists of "the best words in the best order."

In order to be sure of selecting, out of all those words available, the very best word to suit the purpose, the poet spends a great deal of time and effort in considering all alternatives and in finally choosing just the word that he or she is convinced is "best." In fact, it might surprise you to learn that a poet can devote years to writing one poem. Thomas Gray, for instance, spent nine years working on "Elegy Written in a Country Churchyard." (Undeniably, there are instances in which a poem is almost literally dashed off in final form during the white heat of inspiration--some Bob Dylan works are examples--but evidence indicates that such occasions are not frequent.)

Now, if a poet spends weeks or months--or even years--in writing a poem, how fair--or how sensible--is it for a reader to say it is a stupid poem, or to say he or she doesn't like it, after reading it through just once, in the same way one reads prose? To read a poem as if one were seeking information or receiving instruction is to miss all that the poet has worked so diligently to create. In fact, to read a poem in such a way is usually to persuade oneself that poetry makes no sense, for it is hard to get the sense of a poem without reading it with care almost equal to that expended by the poet in writing it. We can hardly be expected, of course, to study a poem for weeks, months, or years, but it is certain that we won't get the advantage of the poet's talent and skill unless we read with a great deal more attention and awareness than we find necessary to expend on prose. Many students-as well as some people no longer in school-have not learned to read in this different way, in this more creative way required by poetry, and this is the reason they fail to get any pleasure out of poetry.

What is it, then, that you are supposed to be looking for, that you are supposed to discover when you read poetry with such care and sensitivity? What is supposed to happen that will make you decide you like poetry after all? These are the important questions. It is clear that if you don't know what you are looking for, if you don't know, that is, what poetry is or what the poet was creating for you to experience, it's going to be difficult for you to know how to react to it, and it is unlikely that you will enjoy it. It's hard to like something you don't understand, and, in fact, it's a temptation to say that the reason you don't see anything worthwhile in a poem is because there just isn't anything worthwhile there!

Yet, if you are fair and completely honest with yourself, surely you would not suggest that the countless people throughout the ages who have said that poetry has enriched their lives are liars or hypocrites or not very bright! No, you would certainly admit the likelihood that these people are telling the truth, that they have simply been able to find something in poetry that you have not yet learned to find.

The student's purpose, then, is to find that "something" that so many other people have found in poetry, not just so you will <u>know</u> more, or <u>understand</u> more, but so you will <u>enjoy</u> more.

Surely one of the major purposes of education is to enlarge people's capacity to enjoy life. And that purpose alone justifies the effort to learn to read poetry with understanding.

"The Best Words in the Best Order"

You may already be asking yourself, "best for what?" If someone tells you that a dog, for instance, is the very best one, you immediately wonder, "best for what?" Best as a pet, best as a watchdog? As a hunter, as a retriever? And you do well to ask this same question about poetry. If, as Coleridge said, poetry consists of the best words in the best order, what purpose did he have in mind for the words to fill? Best for what? Best to convey precise information? Best to impress the reader with the poet's superior education? Or did he mean to take up the least space or best not to stir up any unwanted questions?

It is at once apparent that one must identify a poet's purpose before it can be decided whether the poet did indeed choose the "best" words. "What was he or she trying to achieve with that word?" is the first question to be answered.

In a very specific sense, each individual poet has a separate and distinct purpose for each poem he or she writes. But in a more general sense, we can identify one or two overall purposes which poets seem to have in common, and then we can identify some very concrete aims which govern the words they choose.

First, here are two major poetic purposes which will give us some guidelines as to what all poetry aims to do:

I. The Poet Shows Us to Ourselves. He or she attempts to write so vividly, with so sharp and clear a focus, that we stand revealed to ourselves in our truest and deepest nature. The poet sees us and our world and ourlives and uses words to reveal this vision to us.

II. The Poet Creates an Experience for Us to Have. The poet does not tell us about an experience, or a place. The poet creates it for us, attempting to use words that evoke an experience, a vision, a feeling, or an emotion, so that we ourselves might experience what he or she has experienced and is recreating for us. The poet uses words to make us feel the same emotions, remember the same memories, hear the same sounds as he or she felt, heard, or remembered.

In pursuit of these poetic aspirations the poet has at least six ways of using language which must be considered in choosing just the word which is best. It is these uses of language which will provide our standards for the word "best."

1. The use of language to sound a certain way, either to evoke some emotional response in the reader, to create a literary effect, to create a pattern which arouses the reader's attention on behalf of some emphasis the poet has in mind, to imitate some other sound which the poet wants the reader to think of, or for the simple purpose of decoration. Such use of language for its sound involves rhyme and rhythm as well as the sounds of individual words and combinations of words.

2. The use of metaphorical language--that is, saying one thing to mean another. In prose, particularly scientific or instructive prose, we try to say precisely what we mean. The poet, however, often says something other than what he or she means, but which arouses a more emotional response in the reader than precisely informative words would have done. For example, "I have measured out my life with coffee spoons" certainly evokes a sharper personal response than more precisely descriptive wording such as, "I have involved myself with trivial happenings all my life." The use of metaphor is an attempt to engage the reader emotionally, to make personal to the reader the experience being written about.

3. The creation of images: imagery. The poet attempts, with words, to cause the reader to imagine what he or she is describing or creating. The poet attempts to create images. These are appeals to the mind's eye, to the mind's ear, and so on. By using words which cause you to imagine the sound of bells pealing triumphantly, the poet successfully creates an image which involves you, the reader, in the poem. If he or she uses words which cause you to imagine the soft, furry feel of a little animal's fuzzy coat, then the poet has captured your imagination with a successful image, and has brought you into the experience created for you. Imagery often helps the reader have the experience the poet has prepared for him or her.

4. The use of connotative language. Different words which mean practically the same thing, so far as dictionary definition is concerned, still strike us differently and make us respond in different ways, perhaps as a result of experiences memories, values, or habits that we associate with certain words. The poet knows this, and tries to figure out how readers will respond to these words and what their emotional reactions will be. The poet chooses specific words with an aim of evoking the emotion which suits best the purpose of the poem.

Certainly "a thrifty dame" calls forth a different response from "an economical woman" or "a penurious female," and "a tiny huddled kitten" strikes you as quite a different thing from "a small, bunched-up young feline." The poet knows how he or she wants you to feel, and tries to choose words which you associate with that very feeling. The poet's sensitivity to connotation helps to capture your emotions.

5. The use of symbols to make a specific experience or thing take ona more universal meaning. Human beings seem to be the only animals capable of symbolism, as witnessed by the fact that we are the only animal with language. Words are simply symbols of things, symbols that we humans have chosen for our own use. We go far beyond this in our use of symbols, however. We tend to vest in one thing all the significance of another, as with our country's flag, for instance. We tend to consider the flag sacred because it stands for the country which means so much to us. We say that white stands for purity, black for evil. We say that water represents salvation, that the cross is the central symbol of Christianit and that a certain kind of star is the symbol of Judaism.

Poets often speak of specific things, but they know that our minds will leap to the larger meanings symbolized by those things, and they thus make larger the significance of what they are saying. A small green leaf thrusting up through snow is no longer just a natural phenomenon, but a symbol of hope, of renewal, of rebirth and of humanity's capacity for regeneration. Through symbolism poets make concrete things abstract and specific things general. They widen our vision.

6. The use of original language. Poets attempt to create unique expressions. They must be able to justify their poetry not only in terms of the significance and validity of its comment about the human condition, but also in terms of its originality and singularity. This standard applies both to the message of the poem and to its form, to the words the poem uses. The poet, therefore, strives to use words and phrases with new meanings in new contexts and to command the reader's attention with the uniqueness of his or her art.

These are some of the purposes a poet might have in mind when choosing a word. These are the standards we shall use in considering whether the poet has chosen the "best" word.

Questions for Critical Analysis of a Poem, or What
Is in This Poem that I Can Comment on?

I. Unity. Every aspect of a poem should be planned to support the poet's overall purposes. All is unified around one aim.
   A. Tone. Does the poet create a mood of dread? Amuse you throughout with light-hearted humor? Plod along ponderously, seem very serious or pedantic, etc.?
   B. Diction. What words can you identify that seem congruent with the poet's major purpose(s) for the poem? Does he or she use language that suits (or sounds like) the subject, as does Keats with the lazy, drowsy sounds in his poem, "Autumn"?
   C. Rhyme - Rhythm - Alliteration - Consonance - Assonance. Does the poet use any of these poetic devices? Does he or she use hard, voiced consonants or soft, unvoiced, unstopped sounds? Do the sounds of the poem bear a relationship to the poem's overall subject, purpose, and mood?

II. Purpose. The poet's purpose must be revealed--for each poem--in the poem. If you cannot decide what a poem means or what kind of experience it was meant to convey, you must determine who is at fault, the poet or the reader. The poet creates a poem so the reader can have--from the words of the poem--the same experiences the poet had in real life; and so the reader can gain from the poem the same insight the poet gained from the real life experience.
   A. What kind of experience is be created in this poem?
   B. What insight do you seem to be expected to gain from this experience?

III. Connotation. What words can you identify that contribute to the emotional experience the poet means you to have? What particular words, in short, can you identify as having connotative value in the poem?

IV. Metaphorical Language.
   A. What metaphorical (figurative) usages can you identify? Identify metaphors, similes, personifications, etc.--all ways the poet says one thing to mean another.
   B. What emotional responses does the poet seem to want to arouse in you by this figurative language?

V. Imagery.
   A. Can you identify all the images the poet uses--all the words or statements that make us imagine sounds, tastes, smells, sights, feelings?
   B. Are there many different images in the poem?
   C. Does the poet depend on one of the senses more than the others? (all sight images, perhaps--or mostly sound images)

VI. Do you find examples of original, exciting language?

Metaphorical Language

Simile--a comparison between two essentially different items is expressly indicated by a term such as "like" or "as." (A pretty girl is like a lovely tune.)

Metaphor--a word which in ordinary usage signifies one kind of thing, quality or action is applied to another, without express indication of the relationship between them. (One says one thing to mean another.) (His name is mud. Her kid brother is a pain in the neck. He was a true Galahad. Life is a song.)

Synecdoche--a metaphor in which a part of something is used to signify the whole. Pronounced: sin-eck-doe-key. (She gave her hand in marriage. He bought a new set of wheels.)

Metonymy--a metaphor in which the name of one thing is applied to another thing with which it is closely associated. (The crown is secure. The press is irresponsible. Is there word from the capital?)

Personification--a metaphor in which either an inanimate object or an abstract concept is described as being endowed with human attributes, powers, or feelings. (Justice is blind.)

Hyperbole--extravagant exaggeration of fact used either for serious or comic effect. (He shook when he laughed like a bowlful of jelly.)

Kenning--a metaphorical compound word which names something in terms of function. The Anglo-Saxons often used kennings to describe the sea: whale road. (lipstick, spot-light, pencil-pusher, slave-driver.)

Litotes--a deliberate understatement as if to avoid censure for boasting, to emphasize by indirection in order to get credit for modesty. (not a bad halfback. Not a half bad little town. He is a man of no mean talent. I'd say she can hold her own.)

Paradox--a statement that seems absurd and self-contradictory, but which turns out to have a tenable and coherent meaning. (He who is last among you shall be first. He who would save his life must lose it. Fair is foul and foul is fair. So fair and foul a day I have not seen. (These last two examples are from Macbeth, a very equivocal play, rich with paradoxes.)

Oxymoron--a paradoxical statement combining two terms that in ordinary usage are contraries, such as "pleasing pains," "loving hate." (It was a bitter joy. Missing the plane was a fortuitous misfortune. Had he caught it he would have been killed.)

WRITING THE RESEARCH PAPER

CONCEPT: Research writing is the process of searching out problematical information on a given subject and then deriving one's own solution and conclusions from the accumulated information.

COMPONENTS:

1. Selecting and Limiting a Topic
2. Writing a Thesis Statement
3. Using Library Resource Materials
4. Utilizing First-hand, Primary Source Material
5. Taking Notes
6. Keeping Bibliography Information
7. Organizing and Outlining Information
8. Writing a Logical, Documented Paper

GENERAL BEHAVIORAL OBJECTIVES:

1. The student selects and limits a topic for effective research.

2. The student writes a thesis statement which will lead to good research to a proven conclusion and solved problem.

3. The student locates and uses the card catalogue, the Reader's Guide, and the periodical index of the library.

4. The student locates and uses at least twenty different sources of resource material.

5. The student develop his own sources of material such as questionnaires and surveys.

6. The student keeps accurate bibliographical information.

7. The student takes notes on resources that will support or solve the thesis statement.

8. The student creates a working outline which is parallel in structure from material gathered.

9. The student writes a logical, well-organized conclusive, and documented 1000-2000 word research paper supporting the thesis statement.

WRITING THE RESEARCH PAPER---GENERAL INFORMATION

A research paper is a presentation of what others have to say on a given subject, (a report), which includes your own evaluation, (conclusions). Its purpose is to inform the reader about a particular subject and to provide him with easy access to the sources used, (a bibliography), and specific references to those sources, (footnotes).

Each assignment is a step to the completion of your final paper; you must do each assignment thoroughly and correctly to achieve success. The proceedural steps, (assignments), are logical and orderly. They must follow a set order.

Writing a research paper requires time. A time schedule has been established; in this way, you will not have to rush or be overcome with final-week panic.

Assignment 1--- TOPIC: Select a topic that interest you and that has the approval of the teacher. Write your thesis sentence and receive teacher approval.

Assignment 2--- PRELIMINARY OUTLINE: Jot down the main ideas you feel must be included. General reading on the topic may be necessary.

Assignment 3--- BIBLIOGRAPHY: Make a card for all the sources you may use for your topic. Be sure you follow the correct form for each source.

Assignment 4--- NOTE TAKING: Read your sources carefully; clear, accurate note cards are very important. Be sure the footnoting form is correct.

Assignment 5--- ROUGH DRAFT: Revise your preliminary outline and write your paper without concern about grammar, punctuation and spelling.

Assignment 6--- FINAL DRAFT: Revise your paper with careful attention to style, transition, and mechanics---grammar, punctuation and spelling. Proofread carefully. Be sure your paper includes a title page, outline, body and bibliography. Bind your paper and you are finished.

RESEARCH PAPER GUIDELINES

I. Choose a Subject

A. Make sure that you will be able to find sufficient references to complete your paper.
B. Narrow your subject in accordance with the length of your paper by using such words as: Some influences of...; good aspects of ...; important effects of...

II. Organize your preliminary outline.

A. Include books magazines and encyclopedias in your information.
B. Preview an encyclopedia article, a Reader's Guide, or any other condensed review to help you organize the main ideas of your subject.
C. Write down the main headings and major sub-headings of your outline.

III. Compile a bibliography

A. Use several forms of material--books, periodicals, encyclopedias etc.
B. Include on each card an identification number (a code) to be used on your notecards, and all necessary information about each source.
C. Make a sample bibliography card to use as a quick reference for each type of source material.

IV. Take notes

A. Put only one idea or one fact on each notecard.
B. Put the bibliography code at the top of each notecard.
C. Put the page number on which you found the information at the top of each notecard.
D. Include information about the authority under a direct quote.

V. Write your rough draft.

A. Review your notecards and mark the number in the outline where each notecard should be placed.
B. Eliminate or separate unnecessary notecards.
C. Stack the notecards in order; this means to correlate them with your outline.
D. Revise your final outline.
E. Be sure that you use transitional words andphrases.
F. Write your rough draft.

VI. Write the final draft
A. Check for clarity of statement.
B. Check for validity and the use of authorities.
C. Check for correct mechanics--punctuation, spelling etc.
D. Check each part of your paper to make sure it is complete and accurate.
E. Check your paragraphing and the transitions between paragraphs and ideas.
F. Prepare your final paper to turn in; be sure it includes a title page, outline, the paper, bibliography page, appendix, if any; rough draft.

WRITING THE RESEARCH PAPER ---- ASSIGNMENT #1 -- TOPIC SELECTION

Choose a subject that interests you. This should be a problemetical subject -- one that you can study and then arrive at your own evaluation of the ideas you have studied.

DO NOT choose a subject that leads to historical or expository research -- such as, "The History of Alchemy," or "The Development of the Atom,". Do not choose a subject that is hard to investigate, too technical, too narrow, or that is vague.

Subjects may be chosen from many sources. The following are only examples for your benefit:

Philosophy --	Can Hallucinations Make History?
	Temperaments that Succeed in School
	Legal Defense of the Guilty
	Novels That Have Been Censored
	Examples of Friendship in Plato's Dialogues
	Characteristics of a Small Church Library
	The Most Needed Improvement in the Y.M.C.A.
Philogy ----	How Latin Helps in English
	Advantages of Phonitical Reading
Science ----	Why Some Graphs are Misleading
	Some influences of Acoustics upon Architecture
	Dangers in Using Radium
	The Finding and Marketing of Rubies
	The Wild Plants That Distinguish Good Farming Land
Arts ------	Some Needed Reforms in the Pure Food Laws
	Causes and Treatments of Heart Disease
	Recent Achievements of Plastic Surgery
	How a Statue is Made
	How an Artist Obtains Perspective

By the end of the week of the first assignment, you should have a subject selected. You will have done some reading and searching for information on that subject. Write your thesis statement which is a sentence that reveals your attitude on your selected topic.

See WRITING THE RESEARCH PAPER, ASSIGNMENT #1, BOOKLET for further information.

CHOOSING A TOPIC (Topic #1)

Follow the three simple steps listed below when you decide upon what subject you will focus your paper.

1. Choose a topic that interests you.
   Will this be a topic you will enjoy for six weeks?
   What in your background can you bring into your research?
   Will the information you find be important to you?

2. Narrow the topic you choose.
   Can it be covered adequately in the length assigned?
   Will you find a need to "pad" your paper?
   Will you be writing only general statements?
   Would only one segment be sufficient for a paper?

3. Choose a topic so that you can find sufficient resource material.
   Will you be able to find the materials you need at Mesa High?
   Will you have sufficient time to use the public library?
   Is the needed information limited?

Type of topic:

1. You will select a problematical topic. It should either answer a question, solve a problem, or examine opposing ideas about a topic.

2. No historical or biographical research is acceptable.

THESIS SENTENCES---

A thesis is a single sentence, preferably a simple sentence, which expresses the basic idea the paper is to develop. The thesis is to the whole paper what the topic sentence or topic idea is to the paragraph.

A good thesis is restricted, unified, and precise. (Memorize!)

Restriction: "There are serious objections to compulsory national health insurance." Is this restricted? (You could probably include enough material on this subject to write a fairly large book.)

Unity: "The United Nations Organization has major weaknesses and cannot prevent a major war." What is wrong here?

In the following thesis the lack of unity at the left is removed in the revision at the right:

Printing has had a long and complex history, during which it has brought about social and cultural reforms.	The development of printing has brought about social and cultural reforms.
Fraternities have grown rapidly in this country and fulfill a social need.	Fraternities have grown rapidly in this country because they fulfill a special need.

Preciseness: My home town is one of the most interesting towns in the state.
Winston Churchill has had a colorful career.
What is the problem here? The writer intends to write about this thing. If you intend to write "about" a subject, you have not yet established your purpose. You have merely lulled yourself into a false sense of achievement.

AVOID FIGURES OF SPEECH IN A THESIS---

What might be the weaknesses of the following theses? How could you improve them? Watch for figures of speech and vague words or opinion words in key places.

1. Hockey is an exciting game.
2. Eisenhower was a greater President than Truman.
3. The U-2 incident was deplorable.
4. The atomic bomb is the most powerful instrument of destruction ever devised and there is no adequate defense against it.
5. During my senior year in high school, I had some interesting and educational trips.
6. This essay will deal with the advisability of working one's way through college.
7. The study of foreign languages is an excellent discipline.
8. The evils of professionalism in college athletics should be considered.
9. The forthcoming conference with Russia may pave the way to ending the Cold War, but we better not count our chickens before they are hatched.
10. The life of Abraham Lincoln should be an inspiration to all of us.

Rewrite the above. Eliminate all figures of speech, vague words, or opinion words. Your statements should reveal your attitude, be restrictive, unify your purpose, and be precise.

WRITING THE RESEARCH PAPER--Assignment #2--PRELIMINARY OUTLINE

A preliminary outline should include the main ideas that you would like to cover in your paper. Some general reading on the subject will open many avenues into your subject. Your preliminary outline is due at the end of the week.

Outlining is a technique of logic--not just a means of throwing things together. For your research paper you will have an outline of at least 3-STEP, 4-LEVEL content. A thesis sentence must be either negative or positive, which reveals the attitude of the writer. The various steps of the outline should develop your subject thoroughly; so that when you have finished, you have really thought through your paper and organized it.

STEPS in outlining refer to the VERTICAL levels in your paper. Usually these consist in principle to the introduction, body, and conclusion of a report. The LEVELS are the HORIZONTAL divisions of your paper in which you develop the degrees of coverage in any one particular step.

Another technique in outlining is the PARALLEL STRUCTURE IN THOUGHT AND GRAMMATICAL STRUCTURE. You can use GERUND PHRASES, INFINITIVE PHRASES, NOUN PLUS PREPOSITIONAL PHRASES, or just PREPOSITIONAL PHRASES. ONCE YOU HAVE ESTABLISHED A PATTERN FOR EACH SPECIFIC STEP OR LEVEL, YOU MUST MAINTAIN THAT PATTERN THROUGHOUT YOUR OUTLINE. Two good rules to remember are:

1. DO NOT USE VERBS IN PHRASE OUTLINES
2. DO NOT USE INDICATORS--IN PHRASE OUTLINES. a, an, or the.

Verbals phrase structures are:

GERUND PHRASE---------running for exercise
INFINITIVE PHRASE-----to halt inflation
NOUN PLUS PREP PHRASE-necessity of taxation
PREPOSITIONAL PHRASE--from society

SUGGESTED OUTLINE FORM

Thesis Statement: (Do this first! Be sure that you have assumed an attitude, either negative or positive, and have revealed it to the reader. Check with your instructor.)

I. (First main topic in your paper) STEPS

A. (Remember! When you divide a subject, you always have
B. at least two (2) sub-topics.)
1.
a.
b. LEVELS
2.
3.

II. (Note: Notice that in outlining, you must maintain an even vertical spacing.)

See WRITING RESEARCH PAPER, Assignment #2, BOOKLET for further information.

INSTRUCTIONS FOR PREPARING OUTLINE

1. Place the title of the paper above the outline. It is not one of the topics.

2. State the thesis statement between the title and numeral I. This statement must reveal the negative or positive attitude of the writer.

3. DO NOT USE the terms introduction, body and conclusion in the outline. These are organizational units, not topics.

4. Number main headings with Roman numerals; letter the sub-topics under each main heading with capital letters. The divisions of sub-topics, in descending order of importance, are: Arabic numerals, small letters, Arabic numerals in parenthesis (), and small letters in parenthesis ().

5. Indent each level one-half inch so that all corresponding letters or numbers are in a vertical line.

TITLE

Thesis statement:

I. Steps

A.
B.

1.
2.

a.
b. LEVELS

3.

II.

A.
B.
C.

6. Never allow a sub-topic to stand alone; use two or more or none at all. A subject is a division and a topic cannot be divided into fewer than two parts.

7. Begin each level with a capital letter; otherwise, capitalize only proper nouns.

8. In a topic outline, you do not follow topics with periods.

SAMPLE OUTLINE

Before going to the library to begin your research, you should have a preliminary outline for your topic. Your exploratory reading should help you set up this preliminary outline. Include the thesis statement or question you have in mind for your problem. Set up your preliminary outline as follows:

The Peace Corps (a 3-step, 4-level outline)

Thesis Statement: The Peace Corps has failed in its endeavor to help humanity.

I. Purposes of the Peace Corps

- A. Improving humanity
- B. Assisting the impoverished

II. Accomplishments of the Peace Corps

- A. Giving agricultural assistance
- B. Setting up schools
  - 1. By providing teachers
  - 2. By supplying material
    - a. To teach natives
    - b. To train natives
- C. Aiding in public health and sanitation
- D. Training business leaders

III. Failure of the Peace Corps

Notes for preparation of above:

1. Historical study of the development of the Peace Corps
2. Training of the members of the Peace Corps
3. Standards of the Peace Corps
4. Purpose of the Peace Corps
5. Financing of the Peace Corps
6. Is the Peace Corps working?
7. Is there a reason for failures?
8. Should the program be continued?

#space needed

In short, there is much research to do for the above material. This is the direction you should move in your own research paper.

WRITING THE RESEARCH PAPER--

ASSIGNMENT #3--BIBLIOGRAPHY

Bibliographies are made and kept on cards --- 4x6 inch size.

These cards contain the bibliographical references for your subject. Each card is used for only one book or article. You may code the cards--either into parts of your outline or into types of references, (books, pamphlets, magazines, encyclopedias, etc.). It is important to follow a uniform practice in filling out bibliography cards. Note the examples posted in the room.

This week you will collect a minimum of thirty (30) trial bibliography cards, using the reference area of the library. Be sure that you include all of the necessary information when making out a card and use the correct form. You should have a sample of all classifications.

WHAT IS DOCUMENTATION? WHY IS IT NECESSARY?

The basis for correct documentation is to provide accuracy in recording reading sources and observation so that there will be a standard system for readers to understand.

You must provide accurate documentation for your reader or for future reference. Your sources must be easily traceable and recordéd in consistent form for easy understanding.

What types of Documentation are there?

The three forms of documentation you will use in your research paper are:

1. Bibliography Cards
2. Footnotes
3. Bibliography of Sources

The first type of documentation is the bibliography card. These are cards on which you jot down information containing the title, author, etc., of any source you think will be of value to you in your search for information of your subject. If done properly, these will help you to relocate a source quickly and prevent you from having to "start from the beginning" if a note card has some vital information and is missing. These bibliography cards will make organizing a bibliography a breeze.

Your first step to accurate documentation is compiling well-made bibliography cards. These are cards you fill out the moment you think that a specific source will be of value to you. These will include all of the information you will need for both your footnotes and bibliography, so be sure you get all the information down that you want.

You need a package of 4" x 6" cards and a container in which to file them. Notice the exact order of information and type of source you have available for each source.

You need not memorize the style of making notecards. These are for use in this particular class. There are many different styles for bibliography cards, footnotes, and bibliographies. However, as a student and author of a research paper, you will be required to follow EXACTLY whatever style used. Other situations may call for other styles. Your main responsibility is to learn to follow within any given paper the style requested and be consistent.

Bibliography cards may be coded. This is your code; your own type of shorthand. You may use the numbering of your preliminary outline, Roman numerals, or letters. However, if you do not use a code, then you should keep your cards in alphabetical order. You will save yourself hours of time in compiling your bibliography and structuring your footnotes if you organize your materials from the beginning.

BIBLIOGRAPHY

A bibliography should include all sources of information used in writing a paper. Each entry must be cited precisely as the examples indicate. Unless the bibliography is very short (fewer than ten items), group the references in three sections: Books, Periodicals, Miscellaneous. Arrange the items within each group alphabetically by the author's name or, if no author is given, by the first word of the title, other than A or An or The.

BOOKS

(one author)
Bennett, Margaret E. College and Life. New York: McGraw-Hill 1933.
(Some authorities prefer the incluation of the number of pages, e.g. 456pp.)

(two authors)
Langlois, Charles V., and Seignobos, Charles. (An alternate and acceptable form is Langlois, Charles V., and Charles Seignobos.) Introduction to the Study of History. Trans. G. G. Berry. New York: Henry Holt and Co., 1912.

(several authors)
Flick, A.C. and others (or et al.) The Medieval Church. Boston: Abbey Press, 1916.

(a society or group)
Missouri State Historical Society. List of Old Newspapers in the Library of the State Historical Society of Missouri. Columbia, Missouri: Missouri State Historical Society, 1911.

(editor or compiler)
Crump, G.C. and Jacob, E.F. (eds.). The Legacy of the Middle Ages. Oxford: The Clarendon Press, 1927.

(no author given)
The Idea and Practice of General Education. Chicago: University of Chicago Press, 1950.

(encyclopedia article)
"Kenya Colony and Protectorate," Encyclopedia Americana (1959 ed.), XVI, 373-373D

(encyclopedia article with author)
Wieschoff, Heinrich A. "Liberia," Encyclopedia Britannica (1961 ed.), XIII, 1005-1008.

(almanac)
The World Almanac. New York: New York World-Telegram and The Sun, 1962.

(article in a collection)
Coleman, James S. "The Emergence of African Political Parties, "Africa Today, C. Grove Haines, ed. Baltimore: Johns Hopkins Press, 1955. pp. 225-256

(department or division of an organization as author)
National Education Association of the United States. Department of Elementary School Principals. Time for the Job. Washington: National Education Association of the United States. 1954.

* * * * * * * * * *

(Sample entry for an annotated bibliography)

Brower, Reuben. The Fields of Light. New York: Oxford, 1951.

A Harvard professor's system of critical reading with examples of its application to several types of literature. Related to the theories of Leavis and Richards, these very specific suggestions are intended to lead the reader to a better understadding of any literary work.

PERIODICALS

(one author)
Dolson, Hildegarde. "Tranquillized Mice and Ill Wind," Vogue, CXXXVII (February 1, 1961), pp. 44-46.

(two authors)
Cantry, Courtlandt, and Morris, Richard K. "Father of the Modern Submarine, "American Heritage, XII (Februaru, 1936), pp. 62-64.

(several authors)
Frutchey, F. P. and others. "Measuring Ability to Interpret Experimental Data", Journal of Chemical Education, XIII (February, 1936), pp. 62-64.

(anonymous article)
"Experiment with Strings", The Instructor, LXIV (November, 1953), p.35.

(newspaper with place of publication interpolated)
Democrat and Chronicle (Rochester, New York), January 1961-June 1962.

MISCELLANEOUS

(bulletin)
New York State Education Department. Spanisn for Secondary Schools. Albany, New York State Education Department, 1961.

(letter, interview, or lecture)
Tower, Donald M. Letter to Dean Herman Cooper regarding certification September 10, 1960

(pamphlet)
The Society of the Streets. New York: The Ford Foundation, 1962.

(report)
Smithsonian Institution. Annual Report of the Board of Regents, 1960. Washington: U. S. Government Printing Office, 1961

(themes and dissertation.)

Rothrock, Dayton G. "An Evaluation of Three Approaches to the Teaching of Reading." Unpublished Doctor's dissertation, University of Nebraska; Lincoln, 1961.

(office of Education bulletin)
Levis, Gertrude M. Educating Children in Grades Seven and Eight. U. S. Office of Education, Bulletin 1954, no. 10. Washington: Government Printing Office, 1954.

(film)
"Introduction to Student Teaching." Bloomington, Ind.: Indiana University and Education Film Library Association, 1950. 13 min., ed., color, 16 mm.

(filmstrip)
"You'll Find It in New Zealand." New Zealand Embassy, 1955. 50 fr, si, b&w.

(recording)
Ives, Burl. "Songs of the Frontier," Album V of Historical America in Song. Wilmette, Ill.: Encyclopedia Britannica Film, 1951. 10s. 78

WRITING THE RESEARCH PAPER---Assignment #4--- NOTETAKING

After completing your trial bibliography, you now begin the process of gathering pertinent information for your paper. Check carefully each bibliography card with its source to see if the information available fits into your paper.

Withdraw---but do not throw away!---any cards that do not seem pertinent. Using one source at a time, take notes from your reading material on 4"x6" cards. Each note--each idea that may work into a different part of your paper--- should be taken on a separate card.

The form of the note card should be: at the top, an identifying phrase: in the center, a note itself (a quotation, a summary in your own words, or a brief statement of fact); at the bottom, the reference (or the code number, if you have coded your bibliography.). If the note is quoted, use quotation marks. This will aid you in your footnoting. If words or phrases are not needed, indicate the fact with ellipsis marks (three spaced periods. . .). If words are inserted, enclose them within brackets. Be sure you quote accurately.

It is to your advantage to make many notecards, to expect to remember nothing without them. It is easier to discard material than to acquire it. With adequate notes, a good outline, and a good time schedule, you can approach the actual writing with confidence.

Writing footnotes in your paper is much the same as bibliography cards. However, there are two distinct changes and some additional means to use.

The author's name is not inverted. EX. John Smith
A specific page must be given to each footnote. EX. p.281.

If a source has been used in an immediately preceding footnote (#2) and the same source is used for the next footnote (#3), you do not repeat all the information. Use Ibid. and the page number if it differs. If the information is the same, no page number necessary.

If you have used a reference once in the footnoting and want to use it again later in the paper, then you use the author's name, op. cit., and the page number. EX.: Smith, op. cit., p. 288. Note that both Ibid. and op. cit. are underlined at all times.

EXAMPLES OF FOOTNOTES:

[2]Walter Kirchner, "The Death of Catherine I of Russia," The American Historical Review, vol. 41, (January, 1946), p.254.
[3]Ibid., p. 266
[4]Spahr and Swenson, op. cit., p. 289.

Due at the end of this week are 25-30 notecards that you have researched. Also, have an example from each form for footnoting--book, magazine, encyclopedia or other for the teacher to check.

See WRITING THE RESEARCH PAPER, Assignment #4, BOOKLET for further information.

NOTETAKING DOCUMENTATION

The second type of documentation is the footnote. The footnote is a standard system by which you list sources from which you take specific ideas, a direct quote, or a fact that is not general knowledge. The footnotes appear within the text of your paper, a specific footnote on the same page where the references appear.

When you begin to write your research paper, you will find that it will be a more effective paper if you use quotes, ideas from others, statistical data, or illustrations you have encountered in your note taking. When you use such specific information, you must acknowledge the source of your findings. This is done with a footnote.

The footnote appears within the text of the paper on the same page where you use specific information. You must follow the style established for this class unless you have special permission of a teacher.

1. Write your notes on 4"x6" cards.

2. Use ink (blue or black).

3. Have only one subject and one reference source on each card.

SAMPLE NOTECARD

Source B-6 III OUTLINE SECTION

Page p. 71 Speech development faster--many adults associate

NOTE:precise
quote statistic

---

4. If you must continue a note to a second card, be sure to number (code) the card (as above: i.e. B-6 (cont.)

TYPE OF NOTES YOU MIGHT USE

1. Direct quotation--any three or more words taken directly from a source.

2. Summary--paraphrase in your own words the main idea of a article, chapter, or book, using abbreviations.

3. Statistics--figures or dates of fact.

CONVENTIONS CONCERNING FOOTNOTES

Footnotes serve two purposes: (1) to give additional information which it is not thought necessary to put in the text, and (2) to locate exactly the source of borrowed material used, whether it is quoted or condensed or paraphrased.

1. Position. After the last line of text, single space, use the underliner to draw a solid line across the page. Next, double space and indent eight spaces. Place the number of the first footnote in the ninth space and one half space above the line. The footnote begins in the space immediately following the number.

2. The first time a source is used, give author, title, and all other information which would be included in the bibliography.
   Note: (If there is a bibliography at the end of the paper, only the author's name, title of the book and page number need be given, though it is proper to include all bibliography information.)

3. The items in the footnote follow the same order as the bibliographical reference except that the author's first name comes first.

4. You need not repeat in the footnote any part of the reference which is included in the text of your paper. If you give the author's name in the text, you need give only the title of the work and page number in the footnote.

5. If your source is oral (interview, lecture, radio address, etc,) identify your source by name and state date and conditions under which you heard him.

6. Capitalization in footnotes follows either one of two plans. 1, First word, nouns, pronouns, adjectives, adverbs, and verbs, or 2, the first word, proper nouns and proper adjectives.

7. Abbreviations are consistently used in footnoting. Following are the proper abbreviations:

   a. p. for a single page or pp. for more than one page.
      Note: these are small letters

   b. The small letter l. for a single line or ll. for multiple lines. (reference to poetry)

   c. vol., vols. for volume, volumes.

   d. Ibid, (always underlined) stands for Latin ibiden, meaning "the name" and indicates that this footnote is from the same source as the one immediately preceding it. Ibid. takes the place of all bibliographical material that was in the preceding reference. If this reference is from the same page as the reference preceding it, only ibid. is necessary; if from a different page, ibid. plus the new page number.

WRITING THE RESEARCH PAPER---Assignment #5---ROUGH DRAFT

This week you will write the rough draft of your research paper. First, classify your notecards. In doing so, you will realize two facts.

1. Some note cards will need to be eliminated. In any construction some waste is inevitable; aterm paper is no exception. Squeezing every note into the paper merely because you have invested the time will destroy the unity of your paper.
2. Some additional reading may be necessary. As you work out the detailed structure of your paper, you will find some gaps that must be filled. You may need to return to several of your sources to obtain further material. You may also need to locate new sources to supplement your notes.

Group your notecards and finish your final outline. This outline will serve your paper and you will see a specific direction in your writing.

You are now ready for your rough draft. Follow these basic steps and suggestions for quick accomplishment with profitable results.

1. Leave wide margins--space both between the lines and on the sides. This will provide room for you to add to the draft and for you to make corrections that are needed. Write on every other line. Keep pages bound in a notebook, so you won't lose a page.

2. Write freely. Write without concern for mechanics.

3. Don't string together bits of information--this is YOUR paper.

4. Watch your transition; be sure that you connect each idea smoothly.

5. As you use notecard information, indicate the source of manuscript. This will be the same abbreviated form as was used on the notecards. Put this information in parenthesis () at the end of the information taken from one card. Be sure to include the exact page number.

6. Don't concern yourself with the neatness of the paper. This is the first rough draft of your paper.

7. A revised draft of this paper will include such things as more extensive listing of the footnotes and the mechanics of formal writing.

8. Be especially careful in copying quotes from your notecards. Check the wording of all quotations and the placement of quotation marks.

9. If you have a long quotation (over four lines), remember to indent ½ inch and single space the information.

See WRITING THE RESEARCH PAPER, Assignment #5, BOOKLET for further information.

WRITING THE ROUGH DRAFT

During this week you must come to class prepared to write your first draft of your research paper. You will need:

1. Notebook paper, pencil, your preliminary outline, all bibliography cards, all notecards and a pen.

2. On your first draft of your paper, skip lines in writing, leave wide margins, keep all materials in a notebook and write to your preliminary outline.

3. After completion of your first draft, revise your paper, rewrite awkward sentences, include footnotes, check mechanics. Recopy this first draft in ink, again skipping lines and leaving wide margins. This is your final rough draft.

4. Now check your material carefully--your accuracy in footnotes, your mechanics of writing, your spelling--so that your final draft is correct in every detail for your final paper. Check your SPELLING!

5. Rewrite your outline--be sure it is parallel in structure, the vertical spacing is correct, that it is of a 3-step, 4-level pattern.

6. Make your title page.

7. Make your bibliography. Be sure to group sources into books, periodicals, encyclopedias, others, and arrange in alphabetical order in each grouping.

8. Prepare any appendix you may want to use.

9. Check your footnoting carefully---does it abide by the recommended style?

10. File all bibliography cards in either alphabetical or coded order.

Now you have one week to recopy, bind and prepare your paper for grading.

e. op. cit. (Latin opere citato meaning "in the work cited.") Use this when the reference is to an author whose work has been cited as some place earlier than in the immediately preceding footnote. Use only the author's last name, followed by op, cit.,and page number, thus, Richardson, op. cit., p. 21. Of course, if you use more than one author with th same last name, then you must use initials with each. If you use more than one book or article by the same author, you must give full bibliographical reference after referring to the second book or article.

f. Both ibid. and op. cit. refer to a citation on a preceding page as well as to one on the same page.

8. Form in relation to footnotes.

a. After you have finished your quotation or summary, you introduce the number which identifies the footnote raising it above the line thus.[1] No mark of punctuation accompanies this number.

b. There are two systems of numbering. One begins a new series of numbers with each page; the other uses one continuous series throughout the paper. Continuous numbering is preferred.

9. An example of a series of footnotes which might be at the bottom of a page is given below.

---

[1]Gerald Johnson, Five Years of Hitler, p. 34.

[2]Ibid., pp. 36-37.

[3]H. Hartahorne and W. A. Blanchard, "German Learning in Decline, "Current History, XLIV (April, 1936), p. 87.

[4]Nelson, op. cit., p. 152.

Prepared by the All-College English Committee
September 1962 8-72-5M(1-05-29)

WRITING THE RESEARCH PAPER---Assignment #6--- FINAL DRAFT

Your rough draft with footnotes and bibliography has been checked. You are now ready to type the final copy of your paper. But before you do this, check it carefully. This is the major part of your grade for this class, so you want it to be your best possible work. Don't let yourself be tripped by your footnotes and bibliography entries. These forms are standard for this class and must be followed correctly.

If you can answer yes to the following questions you are ready to copy your final draft.

1. Have you acknowledged all ideas that are not original with you and are not generally or widely known?

2. Have you strictly observed the mechanics of footnote form? (See illus.)
   a. Are they numbered consecutively throughout the paper?
   b. Are they placed properly?

3. Do you have your title page?

4. Do you have your final outline in correct form?

5. Did you arrange your bibliography in alphabetical form?

6. Did you follow closely the mechanics of bibliographical entries?

7. Have you (or do you want) an appendix?

8. Have you included all your sources?

ITEMS TO BE TURNED IN:

1. All bibliography cards
2. All notecards
3. Final paper--bound in a folder--in the following order:

   a. Title page
   b. Blank sheet
   c. Outline
   d. Blank page
   e. The Paper
   f. Appendix, if you have one
   g. Bibliography page
   h. Rough draft

See WRITING THE RESEARCH PAPER, Assignment #6, BOOKLET for further information.

(MODEL TITLE PAGE)

YOUR TITLE

BY

YOUR NAME

(NAME OF COURSE & PHASE #)

(CLASS PERIOD)

(DATE OF PRESENTATION)

(Final Draft #6)

INSTRUCTIONS FOR FINAL PAPER

Study carefully any book on Research Writing.

FOOTNOTES: On a separate sheet of paper, write out your footnote references in the exact form and order that they will appear in the final paper. Follow exactly the instructions and examples given you. Let a teacher check your footnoting to be sure that you have the correct form. In the final paper, footnotes are placed at the bottom of the page where the notation appears. After the last line of writing, double space andplace a straight line 2½" from the left hand margin. Place the footnotes below this line. Note: the footnote number is a half space higher than the rest of the line. The first line of a footnote is indented ½", the second line is brought out to the left-hand margin. A period is used at the end of each entry. Double space between entries; single space within one entry. You should still have a 1" margin after the last footnote entry.

BIBLIOGRAPHY: Write a sample bibliography page following the instructions. Note: list all sources that you have used by grouping them according to the style of reference: books, periodicals, encyclopedias, pamphlets, or any others. Your title is BIBLIOGRAPHY which is centered and in caps 1½" from top of the page. Triple-space between the heading; the first entry is at the left-hand margin. Single space each entry and double space between entries. Triple space between different styles of reference. DO NOT NUMBER the bibliography references.

OUTLINE: A final copy of the outline serves as a Table of Contents. Center the word OUTLINE and in caps 1½" from top of page. Triple space after the title and place your thesis statement. Watch vertical and horizontal spacing. Single space information in the same topical unit but double space between units.

TITLE PAGE: As shown

BODY OF PAPER On the first page of your paper, leave a 2" margin at the top; center the title of the paper. Triple space and begin your paper. Double space the entire paper whether it is typed or handwritten. If handwritten, it must be in blue or black ink. The left-hand margin must be 1½"; the right hand margin is 1". The top margin is 1½" on all pages after page one. A 1" margin is left below the last line or footnote reference of all pages. Place page numbers beginning with page 2 in the upper right corner ½" in and ½" down. NEVER WRITE ON THE BACK OF A PAGE.

Be sure you turn in all items given on Assignment #6 and your final paper is in the recommended form. BE SURE YOUR PAPER IS BOUND.

EN 43 — CREATIVE WRITING
1/2 Cr. — Elec. — Grades 11 - 12 — Sem.

This course is for those students who are seriously interested in writing as an occupation or an avocation. It is designed to give aspiring writers a variety of fiction and non-fiction writing experiences including: Short Story, Poetry, and the First Person Article. Writers are expected to produce at least five hundred words per week though they will not be held to a strict weekly schedule. Advanced writers may arrange, with teacher approval, to pursue an independent study of a particular genre.

Prerequisites: Principles of English I and II — Homework: Yes
Level of Difficulty: High

CONCEPT Creative writing provides the advanced writer with opportunities to write in a variety of ways and investigate professional freelance marketing requirements.

COMPONENTS

1. Writing the short story.
2. Writing the first person article.
3. Writing the inspirational article.
4. Writing greeting cards.
5. Writing the short, short story.
6. Writing poetry.
7. Writing the personal column.
8. Marketing your writing.

COURSE OBJECTIVES

1. The student writes a short story that demonstrates a knowledge of strong plot and believable characters.

2. The student writes a first person article that demonstrates the application of fictional technique to non-fiction writing.

3. The student writes an inspirational article that demonstrates the ability to shape personal experience into an emotionally uplifting first person article.

4. The student writes at least 10 study cards that demonstrate a me-to-you message with a humorous emphasis.

5. The student writes a short, short story that demonstrates compression, use of planted clues, and a twist ending.

6. The student writes several free verse poems that demonstrate strong personal imagery and word play.

7. The student devises a weekly column idea with an existing magazine or newspaper in mind and writes at least two columns that will demonstrate that idea.

8. The student demonstrates his ability to use the Writer's Market by choosing appropriate markets for all of his writing assignments.

Course: EN 43 Creative Writing

Text: No Text

Supplementary Materials:

Writer's Digest

The Student Journalist and Free-lance Writing
Richard Rosen Press

The Student Journalist and Creative Writing
Richard Rosen Press

The Student Journalist and Literary Magazine
Richard Rosen Press

The Publish It Yourself Handbook
Pushcart Book Press

Editing The Small Magazine
Columbia University Press

EN 45 — COLLEGE PREP WRITING
1/2 Cr. — Elec. Grade 12 — Sem.

This course in advanced composition for the college-bound student covers the areas of descriptive writing, expository writing, analytical writing, critical analysis of literature and explication of poetry. At Mesa High School, the course also includes exposure to the great books program.

Prerequisites: Principles of English I and II — Homework: Yes
Level of Difficulty: High

CONCEPT College Prep Writing is the process of learning how to compose various types of essays with a given thesis statement or controlling purpose in preparation for English assignments at the college freshman level.

COMPONENTS

1. Assignments include opinion, persuasion, description, character assessments, critical evaluation, humorous, and narrative.
2. Selecting and limiting a topic.
3. Writing a thesis statement or controlling purpose.
4. Organizing and/or outlining material.
5. Writing a rough draft.
6. Formulating final draft with introduction, main body, and conclusion.
7. Writing the final paper to include all the elements of the particular assignment. (i.e., #1)

COURSE OBJECTIVES

1. The student is given an explanation of the assignment in typed form with oral discussion to follow and time for student questions.
2. The student selects and limits a topic.
3. The student writes a thesis statement or controlling purpose.
4. The student develops ideas to fit the format of the assignment.
5. The student learns to organize material sequentially and logically.
6. The student learns to incorporate the elements of an introduction, main body, and conclusion.
7. The student learns to put his ideas together into a total essay incorporating the specific assignment characteristics as well as demonstrating cohesiveness, clarity, and an overall competency in the use of the English language.

Course: EN 45 College Prep. Writing

Text: Warriner's English Grammar and Composition Complete Course, Harcourt Brace, 1978

Teacher-made Course Guide

Supplementary Materials:

SRA Composition Series

LITERARY EXPLORATIONS

MESA PUBLIC SCHOOLS
MESA, ARIZONA

DESIGN

David Bacon, Mountain View

DEVELOPMENT TEAM

Betty Anderson	Westwood High
Susan Brenden	Mesa Central
Billie Cox	Mesa High
Christiana Rilling	Mountain View

LITERARY EXPLORATIONS

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EN 51 — LITERARY EXPLORATIONS (Required Subject)
1/2 Cr. — Grade 10 — Sem.

This course looks at universal themes in contemporary American literature: love, war, personal crisis, society, justice, nature, and others, while the student is introduced to a basic working vocabulary of literary terminology. Class time is largely devoted to reading and discussing stories, plays, poems, and essays. Stress is placed on understanding and appreciating literature, and on being able to write short comparative essays to demonstrate ability to read critically and thoughtfully.

Prerequisites: None — Homework: Yes
Level of Difficulty: All

CONCEPT Learning and using the fundamental concepts and skills of the discipline of literature enables the student to understand and enjoy further literary experiences.

COMPONENTS

1. Understanding and applying the concepts of basic literary terms to various literary forms.
2. Examination of the universal themes of great literature: initiation, achievement, conflict, love, family, death.
3. Study of poetic devices as an aid to understanding meaning and enhancing appreciation.
4. Study of various genre of literature and comparison and contrast of the advantages and limitation of various literary forms.
5. Writing of various literary forms.
6. Study of vocabulary.
7. Consideration of aesthetic appeal.

COURSE OBJECTIVES

1. The student reads short stories, a novel, plays, and poems and identifies:
   plot-conflict, climax, conclusion
   setting
   characterization
   theme
   inference or implication
   effect (author's intention, his reaction)
   point of view
   purpose of author
   symbol
   simile
   metaphor
   mood
   protagonist
   antagonist

2. The student considers universal themes in literature and expresses his thoughts orally and in writing.

3. The student demonstrates his ability to identify and relate to a meaning of a poem the speaker, the one to whom the poem is addressed, devices of comparison such as a simile and metaphor.

4. The student studies the characteristics of the various genre and experiences, compares, and contrasts the same story in print and on film, or of similar theme to the purpose of understanding the value of various modes of literary expression.

5. The student demonstrates his understanding of the plot, characterization, and setting by creative writing in prose, or dramatic forms.

6. The student does vocabulary work and takes a weekly quiz over a list of words.

7. The student is encouraged to increase his aesthetic sense by responding to various literary experiences affectively.

Course: EN 51 Literary Explorations

Text: Encounters
McGraw Hill, 1973

Teacher-made Course Guide

RATIONALE

Literary Explorations is a required literature course designed to introduce major literary themes, techniques and terminology, thereby enlarging and refining students' responses to literature.

The program was constructed to give the fundamental knowledge of universal themes, writer's craft, literary analysis and terminology in order to provide a foundation for future courses as well as to increase the students' appreciation of their reading.

The committee is aware that students come to this class with varying reading and interpretational abilities. For this reason minimum standards and standards of excellence have been established. It is hoped that during the study included in this course, the student will encounter great authors, great ideas, and great beauty.

#1 Universal Themes

Course Objectives: 1M1, 1M2

Concept: Contemplation of universal themes and beauty in quality literature leads to an enriched life which may include compassion for oneself and mankind, recognition of the similarities and differences among men, an emotional or intellectual awareness of one's alternatives, or a deepened aesthetic enjoyment.

Components:

1. Universal themes such as human emotions (love, pride, courage), human tasks (maturity, accomplishment, decisions), and human relationships (man and nature, man and man, man and society, man and the unknown).

2. Structure and word choice

Component Objectives:

1. The student will correctly identify universal themes in the literature he reads.

2. The student will state, with some supporting explanation of his conclusion, an author's inference about the theme presented in a literary selection.

3. The student will describe how a given theme is, or could be, relevant to him.

4. The student will select passages he enjoys which should, by the end of the term, have more examples of striking figurative language, effective description, or well organized structure.

Standards of Excellence:

1. The student will state the author's inference about a universal theme and support it thoroughly with specific references to the text.

2. The student will recognize and explain how the writer's craft enhances the beauty and impact of the selection.

#2 Literary Analysis

Course Objective: 2M3

Concept: The student's ability to respond critically to what he reads is essential to his full enjoyment and understanding of literature.

Components:

1. Levels of response[1]

2. Writing skills

Component Objectives:

1. The student will respond on the literal level by repeating words, details or incidents in the story without attempting to generalize or interpret.

2. The student will respond verbally on the personal level by making positive or negative associations between the characters in the story and himself.

3. The student will respond verbally on a social level by associating the character, ideas, events or places in the story with those of his own experience, real or vicarious.

4. The student will respond verbally on the interpretational level by attempting to discover the meaning of the story, the motivational forces and the nature of the characters.

5. The student will write a brief summary (no more than three sentences) of a selected short story.

6. The student will write a brief, personal essay expressing his identification with or rejection of the behavior or emotional reactions of a character.

7. The student will write an essay associating events, characters, places and ideas in the story with his knowledge, experienced or observed.

8. The student will write a brief critical essay on two of the following topics:
   a. the interrelationship of plot and theme
   b. characterization
   c. the impact of setting
   d. the use of literary devices

Standard of Excellence

1. The student will respond verbally to his reading with greater depth and clarity as evidenced by more specific detail, accurate generalizations and more skillful writing.

[1]Based on a study by James R. Squire, The Responses of Adolescents While Reading Four Short Stories, NCTE Research Report No. 2, 1964

#3 Genre

Course Objective: 3M4

Concept: One of the necessary skills for understanding literature is a working knowledge of genre.

Components:

1. novel: an extended, fictional, prose narrative.

   Common characteristics:
   1. lengthy
   2. multiple conflicts
   3. multiple characters
   4. multiple settings
   5. possibly multiple themes

2. play: a fictional story written to be acted out.

   Common characteristics:
   1. dialogue form
   2. sketchy setting
   3. production directions
   4. acts and scenes divisions
   5. some non-verbal communication

3. short story: a relatively brief, fictional narrative.

   Common characteristics:
   1. relatively brief
   2. limited conflicts
   3. limited number of characters
   4. limited number of settings
   5. consistent tone and mood

4. poetry: a very compressed form of writing which deals with the essence of ideas, emotions and senses.

   Common characteristics:
   1. figurative language
   2. rhythm and often rhyme
   3. sensory appeal
   4. heavily dependent on reader response
   5. experimentation with language structure both in word and form

5. essay: a brief, non-fictional discussion of a restricted topic.

   Common characteristics:
   1. relatively brief
   2. central idea developed
   3. author's opinions expressed

6. biography: the story of a person's life.

   Common characteristics:
   1. based on facts of an individual's life
   2. chronologically organized
   3. point of view

Course Objective: 3M4 cont.

Component Objectives:

1. The student will accurately list most of the common characteristics of at least four of the six genre.

2. The student will accurately identify genre of the literature read in class.

3. The student will support his identification of simple, selected pieces of literature by showing how it is characteristic of its genre.

Standards of Excellence:

1. The student will accurately list all of the common characteristics of at least the first four of the six genre.

2. The student will support his identification of a more difficult piece of literature by showing how it is characteristic of its genre.

Literary Terms

Course Objective: 4M5

Concept: One of the necessary skills for understanding literature is a working knowledge of literary terms.

Components:

1. plot: sequence of events in a story.

2. exposition: the beginning of the story which includes the setting and the introduction of main characters and the conflict.

3. conflict: struggle of opposing forces, ideas or significant characters that form the basis of the plot.

4. climax: the decisive moment in the conflict.

5. conclusion (denouement): the resolution of complications of the plot from the climax to the end of the story.

6. characterization: portrayal of an actor through what he says and does and what the author or other characters say about him.

7. protagonist: the main character whose conflict forms the basis for the plot.

8. antagonist: the force, idea or significant character that opposes the protagonist.

9. stereotype: a character in a story or play who is imaginatively made to conform to the usual ideas of how such a person should think, act and even look.

10. setting: the time, place and background of the story.

11. theme: a central or dominating idea of a literary work.

12. style of writing: the distinctive manner in which a writer chooses and arranges words.

13. tone: the attitude of the author toward the subject and audience conveyed by his style.

14. mood: the general feeling created by a piece of writing.

15. point of view: the identity of the teller of the story whether it be a character or an observer outside the story.

16. foreshadowing: hints the author uses to prepare the reader for what is to come in the plot.

17. irony: an incongruity such as between what is expected and what actually occurs, or what is said and what is meant.

18. allusion: a reference to a historical or literary persons, places or events.

Course Objective: 4M5 cont.

19. symbol: an object which suggests one or more meanings other than its literal meaning.

20. image: a literary device which gives a sensory impression.

21. personification: human qualities given to places, things, animals or ideas.

22. simile: comparison using like or as.

23. metaphor: comparison not using like or as.

24. rhyme: words ending in the same or similar sounds.

25. rhythm: the regular rise and fall of sound in prose or poetry.

Component Objectives:

1. The student will memorize all 25 definitions of the literary terms and achieve 92% accuracy on an objective test.

2. The student will accurately identify 12 of the 25 literary terms in selected literature.

Standards of Excellence:

1. The student will memorize all 25 definitions of the literary terms and achieve 100% on an objective test.

2. The student will accurately identify 18 of the 25 literary terms in selected literature.

III. Social Response Essay

A. Instruction

1. Read selection thoroughly;clarify unfamiliar words.

2. Answer one of the following questions:

   a. How is a character in this story similar to or different from someone you have known or another character you have encountered in your readings or viewings? (feelings, reactions, relationships)

   b. How are the events (or an event) similar to or different from events you have experienced or observed in other literature or the media?

   c. How are the places (or a place) similar to or different from places you have seen or read about?

   d. How are the ideas presented in the story supported or refuted by what you have learned through your own experience or through your reading or viewing?

3. Based upon the answers to the selected question, develop a thesis statement and a paragraph through your own experience, either lived or observed.

B. Activities

1. Respond to selected activities in "Implications" sections of text which require student to relate stories to experience.

2. From the story, select a statement which you regard as important.
   a. Create a collage illustrating the statement.
   b. Draw a picture illustrating the statement.
   c. Write about an experience you have had which illustrates the statement.
   d. Write a short story or poem illustrating the statement.
   e. Collect two or more poems illustrating the statement.
   f. Collect two or more contemporary songs which illustrate the statement.

3. If you were going to make a movie of this story, what actors would you choose to play the characters? Why?

4. Write a paragraph or more discussing what you have learned about human nature from reading this selection.

5. (Pre-reading, His Enemy, His Friend). Your country has recently invaded an enemy nation. Both countries are industralized and have long histories. Your group has been assigned the task of setting up a new government in the conquered nation. Make a list of what you will do now that you are in power.

IV. Interpretational Response Essay

(See Roberts, Edgar V., Writing Themes About Literature)

A. Instruction

1. Read selection thoroughly; clarify unfamiliar words.

2. Answer one set of the following questions:

a. Theme

1. Who won or was changed?
2. What did he/she learn?
3. How does the title fit the story?
4. List 10 details from the story. Why are they important?
5. Is the theme valid? (Does it seem true to you?)

b. Character

1. List three (non-physical) adjectives describing the character. For each, give two specific details from the story which prove that the adjective is appropriate.

---What the character says about himself
---What the character does
---What other characters say about the character
---What author says about character

2. How does the character change (may be something he learns?) Why?

3. How does he react to events and other people?

4. In what ways does the character seem realistic or unrealistic to you?

c. Setting

1. List specific details about the time and place of the story.

2. Why does the story have this setting? If the author has chosen to give few details, why?

---How does the setting affect character(s)?
---How does the setting affect the plot?
---How does the setting affect the theme?

IV. Interpretational Response Essay (cont.)

d. Literary Devices

1. Point of View: Who tells the story? How does the speaker's attitude, knowledge, and limitations contribute or affect the story?

2. Imagery: List three examples of passages or sentences which appeal to the senses. What pictures does the author create for you? What effect do the images have on your view of the character or setting? on the atmosphere of the story in general?

3. Symbolism: Is there any object that is mentioned frequently in the story? What associations do you have in the story? List as many of these associations as you can. Of these associations, which are related to the plot and theme of the story? How are they related?

4. Foreshadowing: Does the author provide any early hints about future action or conclusions in the story? List the hints and the corresponding outcomes.

B. Activities

1. Appropriate activities in "Implications" sections and others from text.

2. In small groups, brainstorm adjectives used to describe people.

3. Make a chart with four columns

a. Character's Name
b. Characteristics: Write three or four adjectives describing the character's personality, values, or motivation.
c. How Known: Write phrases from the following list which support adjectives in column 2:
   1. Physical description (height, weight, coloring; way he moves; grooming)
   2. What he says
   3. What he does
   4. What others say or infer about him
   5. What the author says or implies about him

d. Examples: Write specific details and/or direct quotes from the story which support conclusions from columns 2 and 3.

4. Re-tell a story from the point of view of a character within the story who was not originally the narrator.

B. Suggested Activities

1. If you could be anyone in the "public world"---- t.v. or movie character, actress or actor, rock star, politician--who would you be? Why?

2. Write a letter to an author telling her why you like or dislike the major character in her book or story.

3. Pretend that you are the character in the story you have read. Write a letter from that character to a friend explaining what has happened and your feeling about the events.

4. Role play a situation involving a character in the story with an imaginary character or characters outside the story.

5. Select a poem. What is the speaker's (or character's) feeling in this poem? Have you ever had a similar feeling? Describe the experience and your feeling.

6. Pre-reading, "One Ordinary Day, With Peanuts". For one day, you are Mr. or Ms. Nice or Mr. or Ms. Nasty. Write an account of your day.

7. Write an account of a "brief encounter" that has had an impact on your life.

8. "Dreams of Men" unit. It is ten years from today. Write a letter to a friend in which you tell him/her about your life.

9. "Shooting an Elephant" "Vertical Ladder". Write an account of a brief experience that has had an impact on your life.

10. (Diary of Anne Frank) Imagine that you are spending a month in a cabin with your family. No one can leave the cabin nor can anyone come in as you have all been quarantined. Write four diary entries--one per week--on which you talk about your activities, your thoughts and feelings.

I. Summary Writing

A. Instruction

1. Read selection thoroughly: Clarify unfamiliar words.
2. Answer briefly:
   a. Who is the protagonist?
   b. What is his major conflict?
   c. How is the conflict resolved?
3. Organize answers into complete sentences.

B. Suggested Activities

1. Examine sample summaries from T.V. Guide and/or Master Plots.
2. Summarize a familiar story (fairy tale or folk tale)
   Class or small group
3. Write a brief newspaper item about the character and his actions.
4. Summarize a selected short story (class, small group or ind.)
5. Summarize a selected video tape (class, small group, individual)

II. Personal Response Essay (See "Identification," p.475, in Encounters text)

A. Instruction

1. Read selection thoroughly: clarify unfamiliar words
2. Answer the following questions in relation to a selected character:
   a. Did you like or dislike the character? Why?
   *b. How is the character similar to you?
      1. Emotions or feelings
      2. Problems or conflicts
      3. Reactions to events
      4. Relationships with others

   *c. How is the character different from you?
      1. Emotions or feelings
      2. Problems or conflicts
      3. Reactions to events
      4. Relationships with others

*Answer either b or c.

3. Select the most interesting or most encompassing similarity or difference and develop into a thesis sentence.

4. Develop thesis into one or two paragraphs using examples from the story and your experience.

POSSIBLE ESSAY TEST QUESTIONS

1. After reading an assigned story in class, tell what the story was really about. (This might be a good pre and post test.)

2. Discuss two similarities and three differences between the short story and the novel genre.

3. If you were a town librarian and assigned the task of ordering all the new novels, which literary element would you depend on most heavily to choose the best books? Explain why.

4. From your reading of many short stories in the course, explain three major ideas you have learned about human nature. Explain and give examples from your reading.

5. If you had to select one story from your reading this semester that would become required reading for next year's sophomores, which story (novel, poem, essay, play, biography) would it be and why (at least 3 reasons).

6. Explain why poetry is often the best genre for expressing love for another or ideas about love.

7. Explain and discuss three possible comparisons (similarities) between short story and poetry genre.

8. After reading an assigned essay in class, explain how that essay fits the essay genre or does not fit it.

9. Discuss the strengths and weaknesses of the biography genre.

10. Often a title can have more meaning than just the literal one. Cite three stories or poems or novels where this is true and explain the meanings possible.

11. If you were to create a universal theme that seems to have run throughout the entire course of mankind, what theme would you select and why.

12. Explain three to five ways literature could be helpful to a reader.

13. Choose the best developed character you read about in this unit and explain why you think he is the best.

LITERARY EXPLORATIONS GENERAL SURVEY

Directions: Briefly answer the questions below. Be honest---this doesn't affect your grade.

1. What was the easiest selection to read and understand this semester?
2. What was the hardest selection to read and understand this semester?
3. List the five selections we read this term that you thought were the best:
   1.
   2.
   3.
   4.
   5.
4. Which unit did you like the most?
5. Which unit did you like the least?
6. Out of all that we studied, what was the hardest for you to understand?
7. What was the most interesting thing you learned this semester?
8. Which assignment did you enjoy the least and why?
9. Which assignment did you enjoy the most and why?
10. What suggestions do you have for improving the course?

LITERARY EXPLORATIONS APPENDIX

Due to the nature of the project and the wishes of the committee a design of the course was not included. However, the members of the committee desired to share as many tests, flow charts and activities as possible within the time limits set for the project and leave the use of such material up to the individual teacher. It is certainly not implied that these must be used in a particular way. It was simply hoped to add to the tools possible for teacher use in the classroom.

APPENDIX TABLE OF CONTENTS

Tests

Answer Keys

Activities

Survey

SHORT ESSAY TEST

Directions: Read the story below. After reading, list the number of the passage or passages you most enjoyed. Briefly explain why you enjoyed it or them.

A MAN WHO HAD NO EYES[1]

by
MacKinlay Kantor

A beggar was coming down the avenue just as Mr. Parsons emerged from his hotel.

He was a blind beggar, carrying the traditional battered cane, and thumping his way before him with the cautious, half-furtive effort of the sightless. He was a shaggy, thick-necked fellow; his coat was greasy
1. about the lapels and pockets, and his hand splayed over the cane's crook with a futile sort of clinging. He wore a black pouch slung over his shoulder. Apparently he had something to sell.

The air was rich with spring; sun was warm and yellowed on the
2. asphalt. Mr. Parsons, standing there in front of his botel and noting the clack-clack approach of the sightless man, felt a sudden and foolish sort of pity for all blind creatures.

And, thought Mr. Parsons, he was very glad to be alive. A few years ago he had been little more than a skilled laborer; now he was successful, respected, admired. . .Insurance. . . .And he had done it
3. alone, unaided, struggling beneath handicaps. . . And he was still young. The blue air of spring, fresh from its memories of windy pools and lush shrubbery, could thrill him with eagerness.

He took a step forward just as the tap-tapping blind man passed
4. him by. Quickly the shabby fellow turned.

"Listen, guv'nor, Just a minute of your time".

Mr. Parsons said, "It's late. I have an appointment. Do you want
5. me to give you something?"

"I ain't no beggar, guv'nor. You bet I ain't. I got a handy little article here"---he fumbled until he could press a small object into Mr. Parson' hand---"that I sell. One buck. Best cigarette lighter made".

Mr. Parsons stood there, somewhat annoyed and embarrassed. He was
6. a handsome figure with his immaculate gray suit and gray hat and Malacca stick. Of course the man with the cigarette lighters could not see him... "But, I don't smoke", he said.

"Listen. I bet you know plenty people who smoke. Nice little
7. present," wheedled the man. "And, mister, you wouldn't mind helping a poor guy out?" He clung to Mr. Parsons' sleeve.

Mr. Parsons sighed and felt in his vest pocket. He brought out two half dollars and pressed them into the man's hand. "Certainly, I'll
8. help you out. As you say, I can give it to someone. Maybe the elevator boy would---" He hesitated, not wishing to be boorish and inquisitive, even with a blind peddler. "Have you lost your sight entirely?"

The shabby man pocketed the two half dollars. "Fourteen years, guv'nor." Then he added with an insane sort of pride: "Westbury, sir.
9. I was one of 'em."

"Westbury," repeated Mr. Parsons. "Ah, yes. The chemical explosion... The papers haven't mentioned it for years. But at the time it was supposed to be one of the greatest disasters in . . ."

"They've all forgot about it." The fellow shifted his feet wearily.
10. "I tell you, guv'nor, a man who was in it don't forget about it. Last thing I ever saw was C shop going up in one grand smudge, and that damn' gas pouring in at all the busted windows."

Mr. Parsons coughed. But the blind peddler was cought up with the
11. train of his one dramatic reminiscence. And, also, he was thinking that there might be more half dollars in Mr. Parsons' pocket.

"Just think about it, guv'nor, there was a hundred and eight people
12. killed, about two hundred injured, and over fifty of them lost their eyes. Blind as bats--" He groped forward until his dirty hand rested against Mr. Parsons' coat. "I tell you, sir, there wasn't nothing worse than that in the war. If I had lost my eyes in the war, okay. I would have been well took care of. But I was just a workman, while the capitalists were making their dough! They was insured, don't worry about that. They---"

"Insured," repeated his listener. "Yes. That's what I sell..."

"You want to know how I lost my eyes?" cried the man. "Well, here it is!" His words fell with the bitter and studied drama of a story often told, and told for money. "I was there in C shop, last of all the folks rushing out. Out in the air there was a chance, even with buildings exploding right and left. A lot of guys made it safe out the door and got away.
13. And just when I was about there, crawling along between those big vats, a guy behind me grabs my leg. He says, 'Let me past, You---!! Maybe he was nuts. I dunno. I try to forgive him in my heart, guv'nor. But he was bigger than me. He hauls me back and climbs right over me! Tramples me into the dirt. And he gets out, and I lie there with all that poison gas pouring down on all sides of me, and flame and stuff..." He swallowed-- a studied sob-- and stood dumbly expectant. He could imagine the next words 'Tough luck, my man. Damned tough. Now, I want to--! "That's the story, guv'nor."

The spring wind shrilled past them, damp and quivering.

14. "Not quite," said Mr. Parsons.

The blind peddler shivered crazily. "Not quite? What you mean,you--?"

"The story is true," Mr. Parsons said, "except that it was the other way around. You were the fellow who hauled back on me and climbed over me. You were bigger than I was, Markwardt."

15.

The blind man stood for a long time, swallowing hoarsely. He gulped: "Parsons, By God. By God! I thought you---" And then he screamed fiendishly: "Yes, maybe so. Maybe so. But I'm blind! I'm blind, and you've been standing here letting me spout to you, and laughing at me every minute! I'm blind!"

16.

People in the street turned to stare at him.

17. "You got away, but I'm blind! Do you hear? I'm---"

"Well," said Mr. Parsons, "don't make such a row about it, Markwardt.. So am I."

---

[1]Papertexts, Associated Educational Services Corporation, a subsidiary of Simon and Schuster, Inc. (30031 ES/1). Copyright 1931 by Liberty Magazines, Inc. Reprinted by permission of Paul R. Reynolds, Inc.

Passages

Brief Explanations

LITERARY TERMS DEFINITONS TEST

Match the following literary terms with the correct definition.

1.	Allusion	_____a.	central idea of a literary work
2.	Image	_____b.	an inconsistency between what is said and what is meant
3.	Theme	_____c.	identity of the story teller
4.	Style of writing	_____d.	the attitude of the author toward the subject
5.	Setting	_____e.	general feeling created by a piece of literature
6.	Metaphor	_____f.	distinctive manner in which a writer chooses and arranges his words
7.	Rhythm	_____g.	a literary device which gives a sensory impression
8.	Stereotype	_____h.	the decisive moment in the story
9.	Foreshadowing	_____i.	sequence of events in a story
10.	Irony	_____j.	the beginning of the story which describes the setting and introduces the characters
11.	Tone	_____k.	the resolution of complication after the climax till the end of the story
12.	Symbol	_____l.	knowledge of the characters in the story by their actions: what they say and what others say about them
13.	Plot	_____m.	main character in the story
14.	Antagonist	_____n.	character of force which opposes the protagonist
15.	Rhyme	_____o.	an unimaginative portrayal of a character which conforms to the usual ideas about that type of character
16.	Personification	_____p.	where and when the story takes place
17.	Protagonist	_____q.	hints of what is to come
18.	Point of view	_____r.	historical or literary references in a story
19.	Simile		
20.	Climax		
21.	Mood		
22.	Characterization		
23.	Exposition		
24.	Conclusion (denouement)		
25.	Conflict		

Literary terms definitions test (cont.)

_____s. an object which suggests a meaning other than the literal
_____t. human qualities given to non-humans
_____u. comparison using like or as
_____v. comparison not using like or as
_____w. words ending in the same or similar sound
_____x. the regular rise and fall of sound
_____y. struggle of opposing forces

LITERARY TERM APPLICATION TEST

Directions: Place the letter of the term by the selection or selections it best fits.

A. allusion
B. image
C. theme
D. style of writing
E. setting
F. metaphor
G. rhythm
H. stereotype
I. foreshadowing
J. irony
K. tone
L. symbol
M. plot
N. atagonist
O. rhyme
P. personification
Q. protagonist
R. point of view
S. simile
T. climax
U. mood
V. characterization
W. exposition
X. conclusion (denouement)
Y. conflict

_____1. The character of the wolf in "Little Red Riding Hood".

_____2. It was a dark and stormy night many years ago in a small village in England.

_____3. The man was an absolute "Scrooge" about the festivities.

_____4. Mike Macho flexed his muscles, curled his lip into a snarl, and waited for girls to mob him.

_____5. Nancy Drew glanced at the couple whispering to each other at the dark corner table. She noticed that the man at the bar was also watching them as he suspiciously caressed his switchblade.

_____6. Superman sleeps with a teddybear.

_____7. The snake in the Garden of Eden.

_____8. He eats like horse.

_____9. The orchard reeked of ripe fruit.

_____10. The computer shed a tear and sniffled when he was disconnected.

_____11. The lush, green velvet stretched over the hills surrounding the valley.

_____12. The pickety fence,
The pickety fence.
Pick-it-ty
Pick-it-ty
Pickety fence.

_____13. Boy meets girl next door - she falls for him, but he can't stand her. He goes away to the Army, and when he returns, she has matured into a beautiful lady. He earns her love and they get happily married.

_____14. In the small mountain town night came quickly. That night the darkness covered the acts of Julie, just sweet 16, who was cautiously sneaking away from her home to meet the boy she loved and her parents hated.

_____15. You may be brave and daring.
But you can't fix a bearing!

_____16. The man knew the freezing cold air was his enemy. That alone could hinder his trek through the snow to freedom.

_____17. The character Spiderman, or Pauline in Perils of Pauline or Daniel in the Lion's Den.

_____18. Star Wars demonstrates that good can win over evil.

_____19. Sample 1: The night was cold, he was dying. There was no hope.
Sample 2: Eventhough dusk would stop their efforts, he continued to hack through the jungle, dense and thick, almost as a warning to any man who dared to enter the hidden, mysterious world filled with wonders that would shock an unprepared viewer.

_____20. The point in the story, "Cinderella", when the prince actually tries the shoe on Cinderella and it fits.

_____21. He was the ideal teenager. He studied in school, he pleased his parents, and he had a terminal case of acne.

_____22. The underlying feeling that war is terrible in "Mash".

_____23. The surface humor "Mash" gives the viewer.

_____24. What if the grandmother told the story of "Little Red Riding Hood" instead of the detached observor?

_____25. The point in "Little Red Riding Hood" when the woodcutter and Little Red go back to get grandmother out of the closet.

_____26. Herbert edged his way into the dark, paneled office of his father. He checked to see if anyone noticed, but the conversation in the next room did not stop, so he continued with his plan to kill his father's prize tropical fish. His father would learn to punish him! Then he heard them talking.

"You should have seen Herbert last night, Joel. He was in a real rage, he was. Master had no easy job puttin' that boy to bed."

"I know," replied Joel. "Mrs. Avery told me to go ahead and put bars on the nursery windows today. That boy is a might strange."

_____27. That boy was a real pig at the table.

GENRE

Write the letter of the genre next to the charactistics which are common to it.

Genres	Common Characteristics
A. Novel	____1. possibly multiple themes
B. Play	____2. some non-verbal communication
C. Short Story	____3. consistent tone and mood
D. Poetry	____4. heavily dependent on reader response
E. Essay	____5. author's opinion expressed
F. Biography	____6. point of view
	____7. lengthy
	____8. limited conflicts
	____9. relatively brief
	____10. multiple conflicts
	____11. production directions
	____12. limited number of settings
	____13. rhythm and often rhyme
	____14. experimentation with language
	____15. based on facts of an individuals life
	____16. multiple characters
	____17. acts and scenes divisions
	____18. chronological organization
	____19. sensory appeal
	____20. multiple settings
	____21. central idea developed
	____22. dialogue form
	____23. limited number of characters
	____24. sketchy setting
	____25. figurative language

ANSWER KEYS

Literary Terms Definitions Test

3 a.
10 b.
18 c.
11 d.
21 e.
4 f.
2 g.
20 h.
13 i.
23 j.
24 k.
22 l.
17 m.
14 n.
8 o.
5 p.
9 q.
1 r.
12 s.
16 t.
19 u.
6 v.
15 w.
7 x.
25 y.

Literary Terms Application Test

N 1. (might be H)
E 2.
A 3.
H 4. (might be V)
I 5.
J 6.
L 7. (might be N/P)
S 8.
B 9.
P 10.
F 11.
G 12.
M 13.
W 14.
O 15.
Y 16.
Q 17.
C 18.
D 19.
T 20.
J 21.
K 22.
U 23.
R 24.
X 25.
V 26. (might be N)
F 27.

Genre Recognition Test

1. C
2. E
3. D
4. A
5. B
6. F
7. A

Genre Characteristics Test

A 1.
B 2.
C 3.
D 4.
E 5.
F 6.
A 7.
C 8.
C&E 9.
A 10.
B 11.
C 12.
D 13.
D 14.
F 15.
A 16.
B 17.
F 18.
D 19.
A 20.
E 21.
B 22.
C 23.
B 24.
D 25.

Julius Caesar - Plot Summary (Synopsis)

Act 1, Scene I
(Rome. A street.)

The Roman populace has turned out to celebrate the triumphant return of Juluis Caesar, but two of the tribunes, Flavius and Marcullus, attempt to disperse the multitude because they fear that Caesar's popularity may lead to the destruction of democracy in Rome.

Act 1, Scene II
(The same. A public place.)

Caesar attends the race traditionally run on the Feast of Lupercal. A soothsayer warns him to beware of the Ides of March. Cassius, a close friend of Brutus, sounds him out on the subject of Caesar's growing power and Casca describes to them how Mark Antony three times offered Caesar a crown, which he refused, although with greater reluctance each time. Brutus and Cassius agree to meet the next day, and the latter is encouraged to think that Brutus may be stirred to action hostile to Caesar.

Act 1 Scene III
(The same. A street.)

Cassius speaks his mind to Casca and finds him disposed to join in a conspiracy to curb Caesar. They meet Cinna, whom they send to "plant" a message designed to stir up Brutus The conspirators are all to meet that night; Cassius and Casca also plan to call upon Brutus to seek his support.

Act 2, Scene I
(The same.)

Brutus, debating with himself the threat that Caesar poses to the liberty of Rome, receives an anonymous letter from Cassius. Soon after, Cassius brings the conspirators to call upon him and they make a compact to assassinate Caesar that very day.

Act 2, Scene II
(The same. Caesar's house.)

Caesar's wife, Calpurnia, tries to prevent his going to the Capital because of the many ill omens witnessed in Rome and finally persuades him to stay at home. But Decius Brutus, one of the conspirators, calls to excort Caesar to the Capitol, convinces him that the omens are auspicious, and points out that he will appear ridiculous if he stays at home because of his wife's superstitions. The rest of the conspirators, headed by Brutus, enter to accompany Caesar to the Capitol. As they are going, Mark Antony joins Caesar's train.

Act 2, Scene III
(The same. A street near the Capitol.)

Artemidorus, having learned of the conspiracy, writes a letter of warning to Caesar and plans to hand it to him in the street before he reaches the Capitol.

Act 2, Scene IV
(The same. Before the house of Brutus.)

Portia, Brutus' wife, who knows of the plot, nervously awaits word of its success. In the street she meets the soothsayer, who intends to warn Caesar a second time, though he gives no indication of knowing danger.

Act 3, Scene I
(The same. Street in front of the Capitol.)

Near the Capitol, Artemidorus attempts to urge his letter upon Caesar, who refuses to give attention to it before other business and enters the Capitol. The conspirators crowd around Caesar on a pretext and stab him to death. Brutus persuades them to leave Antony unharmed and proposes to explain their deed to the public and then to allow Antony to speak at Caesar's funeral. Antony pretends friendly sympathy but privately resolves to avenge Caesar's death with the help of Octavius Caesar, whose presence in the vicinity is announced by a servant.

Act 3, Scene II
(The same, The Forum.)

Brutus tersely recites the reasons why Caesar was a danger to the public good, and the populace hail him as a hero. When Antony's turn comes, he cleverly works on the emotions of the mob; he reminds them of Caesar's past benefactions, tells them that Caesar has left all his wealth to the public, and stirs them to seek out and kill Caesar's assassins A servant informs Antony that Octavius has arrived in Rome and that Brutus and Cassius have ridden from the city.

Act 3, Scene III
(The same. A street.)

Cinna the poet is assailed by the mob and killed because he has the same name as one of the conspirators. Enraged, the mob then moves on to dispose of Caesar's murderers.

Act 4, Scene I
(The same. Antony's house.)

Antony, Octavius, and Lepidus plan the death of those who may be hostile to their cause. Lepidus goes to get Caesar's will, and Octavius and Antony agree that they must speedily gather a military force to combat Brutus and Cassius.

Act 4, Scene II
(The camp near Sardis. Before Brutus' tent.)

Brutus has become displeased with Cassius' actions, and his friend Lucilius confirms that Cassius has seemed less friendly than formerly. Cassius comes to Brutus' tent to discuss their differences.

Act 4, Scene III
(The same. Brutus' tent.)

Brutus rebukes Cassius for condoning an officer who took bribes and condemns Cassius' own acquisitive tendencies. The two exchange bitter words. After Cassius softens and they make peace, Brutus tells Cassius that Portia is dead. Titunius and Messala enter to confer on military strategy. Brutus, overruling Cassius' objections, decides that their forces should set off for Philippi to meet Antony and Octavius. Later, reading in his tent, Brutus receives a visit from the Ghost of Caesar, who departs with the warning that Brutus will see him again at Philippi.

Act 5, Scene I
(The plains of Philippi.)

The forces of Antony and Brutus meet, and Brutus, Cassius, Antony, and Octavius exchange taunts before engaging.

Act 5, Scene II
(The same. The field of battle.)

Brutus dispatches Messala with instructions for his legions.

Act 5, Scene III
(Another part of the field.)

Cassius, mistakenly thinking that Titinius has been captured, forces his slave Pindaus to kill him with the very sword with which he killed Caesar.

Act 5, Scene IV
(Another part of the field.)

The fortunes of war benin to go against Brutus' side. Lucilius is captured and he assures Antony that Brutus himself will never be taken alive.

Act 5, Scene V
(Another part of the field.)

Facing defeat, Brutus kills himself. The victorious Antony and Octavius promise all honorable rites of burial for their noble adversary.

Famous Quotations from Julius Caesar

"You blocks, you stones, you worse than senseless things!" (1, I, 36)

"Beware the ides of March." (1, I, 18)

"Men at some time are masters of their fates;
The fault, dear Brutus, is not in our stars,
But in ourselves that we are underlings." (1, II, 139-41)

"Let's carve him as a dish fit for the gods,
Not hew him as a carcass fit for hounds..." (2, I, 172-73)

"Cowards die many times before their death;
The valient ne'er taste of death but once." (2, II, 32-33)

"Et tu, Brute!" (3, I, 77)

"Not that I loved Caesar less, but that I loved Rome more." (3, II, 21)

"Friends, Romans, Countrymen, lend me your ears!
I come to bury Caesar, not to praise him." (3, II, 73-75)

"The evil men do lives after them;
The good is oft interred with their bones." (3, II, 73-76)

"There is a tide in the affairs of men
Which, taken at the flood, leads on to fortune..." (4, III, 217-18)

"I had rather be a dog, and bay the moon,
Than such a Roman." (4, III, 27-28)

"This was the noblest Roman of them all." (5, IV, 68)

RECOMMENDED BOOK LIST
FOR
INTRODUCTION TO LITERATURE

ACROSS FIVE APRILS
ALICE IN WONDERLAND
ALONE
ANNA AND THE KING OF SIAM
ANIMAL FARM
APRIL MORNING
AROUND THE WORLD IN EIGHTY DAYS

BLACK ARROW
BLACK BOY
BLACK LIKE ME
BORN FREE
BOY GETS CAR

CAPTAIN COURAGEOUS
CIMARRON
CROSS AND THE SWITCHBLADE

DANCE TO THE PIPER
DARKNESS AT NOON
DAVE'S SONG
DAVID COPPERFIELD
DEATH BE NOT PROUD
DEERSLAYER
DELIVER US FROM EVIL
DIARY OF ANNE FRANK
DIARY OF A YOUNG GIRL (THE)

EAST OF EDEN
ETHAN FROME
EXPRESS

FLOWERS FOR ALGERNON
FOUR AGAINST EVEREST
FOUR MINUTE MILE (THE)
FRIENDLY PERSUASION

GOD IS MY CO-PILOT
GOODBYE MR. CHIPS
GREAT ESCAPE (THE)
GOLDEN BOUGH (THE)
GREAT EXPECTATIONS
GULLIVER'S TRAVELS
GUNS OF NAVARONE

HEART IS A LONELY HUNTER
HEART OF DARKNESS
HIDDEN PERSUADERS
HIGH AND THE MIGHTY
HIS EYES ON THE SPARROW-WATERS
HOT ROD
HOUND OF THE BASKERVILLES
HOW GREEN WAS MY VALLEY

I ALWAYS WANTED TO BE SOMEONE
INCREDIBLE JOURNEY
IN DUBIOUS BATTLE
I NEVER PROMISED YOU A ROSE GARDEN

JANE EYRE
JAZZ COUNTRY
JOY IN THE MORNING

KAREN
KEYS OF THE KINGDOM

LIGHT IN THE FOREST
LILIES OF THE FIELD
LONGEST DAY (THE)
LORD JIM
LOVE IS ETERNAL

MADAME CURIE
MAN IN THE GRAY FLANNEL SUIT
MEN OF IRON
MIRACLE WORKER
MRS. MIKE
MUTINY ON THE BOUNTY
MICROBE HUNTER

NINE COACHES WAITING
NIGHT THEY BURNED THE MOUNTAIN (THE)

OUTSIDERS (THE)

PATCH OF BLUE (A)
PENROD
PT-109

REACH FOR THE SKY
REBECCA
RED PONY
ROBE (THE)
ROBINSON CRUSOE
RUN SILENT, RUN DEEP

SEPARATE PEACE (A)
SEVENTEEN
SEVENTEENTH SUMMER
SINGLE PEBBLE (A)
SNOW GOOSE (THE)
SILENT WORLD

English Teachers: Here is a list of tapes from the Encounters book, plus a list of the "Spoken Arts Series" tapes. These tapes are available for check-out through the Demonstration Resource Center (room 204).

SPOKEN ARTS SERIES

1. VINIE BURROWS IN WALK TOGETHER CHILDREN
2. WALDEN
3. DICKEN'S DUETS
4. BARRACK ROOM BALLADS AND OTHER POEMS
5. THE NATURE OF POETRY
6. JUST SO STORIES
7. AS YOU LIKE IT
8. HEROES, GODS, AND MONSTERS OF THE GREEK MYTHS Volume I
9. HEROES, GODS, AND MONSTERS OF THE GREEK MYTHS Volume II
10. THE RIME OF THE ANCIENT MARINER
11. THE MINISTER'S BLACK VEIL
12. THE PIT AND THE PENDULUM
13. THE TELL-TALE HEART & THE CASK OF AMONTILLADO
14. THE MASQUE OF THE RED DEATH & THE FALL OF THE HOUSE OF USHER
15. ROMEO AND JULIET
16. JULIUS CAESAR
17. ROBINSON CRUSOE
18. TREASURY OF WALT WHITMAN: LEAVES OF GRASS
19. AN INFORMAL HOUR WITH J.B. PRIESTLEY
20. MACBETH
21. THE JUNGLE BOOK Volume I
22. THE JUNGLE BOOK Volume II
23. A CHRISTMAS CAROL
24. BEOWULF AND SELECTIONS FROM THE CANTERBURY TALES
25. SOUNDS AND SWEET AIRS: SONGS FROM SHAKESPEARE

26. O. HENRY: THE LAST LEAF AND THE GIFT OF MAGI

27. AN INFORMAL HOUR WITH J. FRANK DOBIE

28. VOICES IN HISTORY: ROOSEVELT, TRUMAN, EISENHOWER

29. VOICES IN HISTORY: KENNEDY, MACARTHUR, STEVENSON

30. THE GREAT STONE FACE

31. TREASURE ISLAND

32. MARK TWAIN STORIES

33. RIP VAN WINKLE

34. THE MERCHANT OF VENICE

35. ANTHOLOGY OF XIX CENTURY AMERICAN POETS

36. TREASURY OF BRET HARTE

37. 20,000 LEAGUES UNDER THE SEA

38. THE ADVENTURES OF TOM SAWYER

39. THE ADVENTURES OF HUCKLEBERRY FINN

40. TREASURY OF LEWIS CARROLL

41. CAPTAIN COURAGEOUS

42. SHORT STORIES OF MARK TWAIN

43. THE FABLES OF AESOP

44. THE LEGEND OF SLEEPY HOLLOW

45. TREASURY OF 19TH CENTURY ENGLISH POETS

46. SELECTED SONNETS OF SHAKESPEARE

47. THE ROCKING HORSE WINNER

ENCOUNTERS

Stop-over in Queretaro
The Grains of Paradise
Mateo Falcone
Poems pp37-43
One Ordinary Day, With Peanuts
The Enemy
His Enemy, His Friend
The Stone Boy
The Man that Corrupted Hadleyburg
The Ambassador
Mammon and the Archer
The Veldt
Private Moods
Restlessness - Fear
Anger - Hatred
Sorrow - Nostalgia
Delight - Summary
The Boy Who Painted Christ Black
Scars of Honor
The Story of the Good Little Boy
A Summer Tragedy
Wrath of the Raped
The German Refugee
Prelude
The Will
Class Brainstorming
Write on Setting

EN 53 — SCIENCE FICTION
1/2 Cr. Elec. — Grades 11 - 12 — Sem.

This course offers the student an opportunity to read of the universe through the eyes of science fiction writers. Science Fiction traces the history and development of the futuristic world, gives the students an understanding of the themes in science, and offers opportunity to write science fiction as well as studying many great American authors.

Prerequisites: None — Homework: Some
Level of Difficulty: All

CONCEPT Science fiction, or speculative literature, is the only genre dealing directly with the future. It speculates on the probabilities and consequences based on current social and technological knowledge. This format allows study in a range of literary styles including short story, research (both scientific and speculative) and the novel.

COMPONENTS:

1. Early writers-theme and accuracy of projection
2. Modern writers-theme and projections
3. Science Fiction elements-plotlines, Science Fiction type, traditional elements
4. Current event S.F. - physchic phoenomena, UFO study, cybernetics, genetic manipulation energy and conservation
5. Short story form and analysis - the short story as a forum for future expression.
6. Novel form and analysis - hard S.F. to fantasy
7. Writing of S.F. literature - the elements and their use

COURSE OBJECTIVES

1. The student will be able to identify at least five traditional common plot lines and their elements as well as be able to differentiate between the four basic S.F. types (i.e., hard, soft, sword and sorcery, and fantasy). This will be done through short story critique forms, oral discussion, and novel book reports.

2. The students will read early science fiction from writers (such as H. G. Wells, Jules Verne, Hugo Gernsback, etc.) and discuss their themes and future projection accuracy through book reports and short answer tests.

3. The student will read a broad range of modern S.F. and discuss the new writers' projections, (the Frankenstein trauma - what man creates will come back sooner or later to be dealt with). This theme and others will be evaluated through short answer test, oral discussion and written essay test.

4. The student learns to evaluate current S. F. trends and to make his own choice to the validity of projections by studying current S.F.

(UFOs, phychic study, cybernetics, etc.) to examine the fact as well as the possibility. This will present itself through a notebook collection of current articles, class unit studies on current events, S. F. essay test, oral discussion and short answer tests.

5. The student will read seven outside short stories per semester and complete short story critique forms which question the students' basic understanding of the short story form.

6. The student will read one short story per week from the text and answer the critical analysis questions on each story.

7. The student will write two (one per semester) S.F. short stories. These will be completed in manuscript form, correctly punctuated, and typed or written in ink, and contain the basic elements that qualify science fiction.

8. Students will read two novels per semester. One will be read and reported outside of class. The other will be read and discussed in class with critical discussion and short answer questions dealing with analysis and form.

Course: EN 53 Science Fiction

Text: You and Science Fiction
National Textbook Co., 1976

Supplementary Materials:

Themes In Science Fiction
McGraw Hill

SCIENCE FICTION

PROJECTS

Read project requirements carefully. Before you begin a project, be sure you understand what is required. If your work does not meet requirements, I will reject it entirely, or devalue it in points.

Projects must be done outside of class.

All projects for the first nine weeks must be completed and turned in by _____.

All projects for the second nine weeks must be completed and turned in by _____.

If work is completed before these deadlines, turn it in --- the earlier the better.

All written projects must be done in ink, ink, ink, ink, ink....(Do them in ink.)

PRODUCTIVE CLASS HOURS

In addition to the points you earn on projects and tests, you will earn productive class hour points.

A productive class hour is an hour spent working in the classroom.

For each PCH you will earn 8 points. Thus, if you spend a half hour leaping ridiculously about the classroom, you'll miss 4 PCH points. If you spend 15 minutes in the bathroom, you'll miss 2. If you do not bring materials to class and do nothing for the whole hour, you'll miss all 8.

On the other hand, if you use your time to read, get special help, plan projects and finish work in progress, you'll find you're getting paid nearly double -- once for the work, and again for your productive time.

I will try to post PCH totals each week.

PROJECT LIST

Choose from among the projects listed below to earn project points. Most projects may be done only once. Projects which may be repeated are marked with an asterisk. If you have project suggestions of your own, let me know, and we can negotiate points. Be courageous, and thrust yourself brainily into Projectland. . .

1. Diagram a home, city or travelport, or build a model home, city or travelport which you think will be typical of the year 2525. In a presentation to the class, explain the features of your diagram or model and the reasoning behind your design.

   If you build a model, use cardboard, wood, tinker toys -- whatever materials you think best. If you diagram, use heavy display board at least poster size. In either case, plan the features carefully, beginning with specific ideas of what life will be like in 2525.

   Work individually, or with one other person. 25 POINTS

2. Create a science fiction or fantasy comic strip or cartoon series. Title it, draw and letter it on heavy display board, or attach it to display board when it has been completed. Display it in the classroom.

   If you create a comic strip, do at least two sequences of no less than three frames each. If you create a cartoon series, do at least six individual cartoons (all based on the same character or characters and run under the same title),

   Work individually, or with one other student. 20 POINTS

3. Write a short story, either science fiction or fantasy, of at least 1000 words. Title it, type it or prepare it neatly in longhand. Individual work only.

   15 - 25 POINTS

4. Write a short story as in Project #3. Read it to the class. Use special lighting, background music or other special effects for the reading. After the reading, turn your story in to the teacher. 25 - 50 POINTS
NOTE: While the writing of the story is to be done by you individually, you may ask other students to assist you with reading or special effects to create a type of readers' theater. Any student who assists an author in such a reading will be awarded 5 POINTS.

5. Prepare a special-effects reading of a published short story, either science fiction or fantasy. (Special effects should be planned to create an appropriate atmosphere for the story.)
Work individually, or in a group of no more than 4 students. 10 POINTS

6. Design fashions for the year 2525. In a presentation to the class, display typical clothing for men, women and children. Describe special features of the garments, and the types of activities for which they will be considered appropriate. If you sketch these, use heavy display board at least poster size. As in Project #1, you should plan these carefully, beginning with specific ideas of what life will be like in 2525.
Work individually, or with one other student. 20 - 25 POINTS

*7. Write a science fiction story, fairy tale or fantasy for children of 500-1000 words. Make the length appropriate to the age level for which the story is intended. Specify the age level. Title the story, type it or prepare it neatly in longhand.
Work individually. 10 - 20 POINTS
With two or more illustration, 15 - 25 POINTS

*8. Read one science foction novel, novel-length fantasy, or book of short stories. Discuss the book in a personal conference with the teacher. (You may not use works assigned in class.) 15 POINTS

9. Read one novel in each of the following three categories:
a. science fiction before 1915
b. science fiction 1925-1940
c. science fiction after 1963
In as essay of not less than 350 words, show how the science in science fiction has changed over the time periods represented. Support your ideas with specific details and scientific vocabulary from each of the three novels.
Individual work only. 50 POINTS
NOTE: You may not use works assigned in class for this project, but the same works may be used for Projects #8 and #9. In that event, Project #9 will be devalued by 5 points for each duplication.

10. In a group of three to five students, read A CANTICLE FOR LEIBOWITZ by Walter M. Miller. As a group, set up a reading and discussion schedule and have it approved by the teacher. Keep up with the schedule. When the group has completed its reading, invite the teacher to sit in on a final discussion. 20 POINTS
NOTE: This is a fairly sophisticated novel; if you don't like to read, you won't like it. Three copies are available.

11. Same as Project #10, read STRANGER IN A STRANGE LAND by Robert Heinlein. 20 POINTS
NOTE: This novel is not difficult to read, but difficult in the sense that it is an idea novel--loaded with ideas. If you get involved with the book, it will take a lot of talking about. As in Project #10, don't elect to read it unless you like to read. (Discussions will take you into religion, conflicting moralities, sexual tabus, the prospects for a world state, and learning to "grok" this world and the people in it.) Ten copies are available.

12. In a group of two to five students, write a short (one-act) sketch, dramatizing one or more of the ideas from FUTURE SHOCK. Title the play, type it or prepare it neatly in longhand, and turn one copy in to the teacher. Perform the play for the class. 15 - 25 POINTS

13. Prepare a poster which shows what "space opera" is and who its great heroes are. Use heavy display board. Work individually or with one other student. 10 PTS.

14. Make up a science fiction and fantasy crossword puzzle. Use names, places, trade terms and special vocabulary from the field. All words in the puzzle must pertain to the field. Make your clues accurate and reasonable, and be prepared to prove your solution. Prepare the puzzle neatly on ditto master and distribute it in class. Work individually or with one other student. 15 POINTS
NOTE: When you develop the puzzle, check your spelling carefully. In the case of misspelled words within the puzzle itself, your project will be devalued at the rate of 2 points per misspelled word. Students in the class can earn 1 project point for each puzzle correctly solved.

*15. For a science fiction or fantasy novel you have read in the past, write a short paper which:
a. describes the basic conflict in the book--not the whole plot.
b. suggests the value of the book for present-day readers, or the lack of value.
Individual work only. 5 POINTS
NOTE: This project may be repeated only once: you may not earn more than 10 points under # 15.

16. Make a science foction travel poster. Use heavy poster board, full or half size. Display it in the classroom. Work alone or with one other person. 8 POINTS

*17. Read 3 short stories by any one author. In a conference with the teacher, discuss the author's style and story themes! 5 POINTS
NOTE: If you repeat this project, select different authors. Notice the Project #8 permits you to work with more stories by a single author, if you have a favorite.

*18. Write a poem which extrapolates a current trend or condition in society. Minimum 8 lines. 5 - 10 POINTS
NOTE: You may earn no more than 20 points under Project #18.

19. THIS ONE'S A BIGGIE!!!
Make a glossary of 40 science fiction, fantasy or supernatural terms which would be helpful to students reading in the field. (Examples of appropriate science fiction entries might be android, Arean, fanzine, transdimensional doorway, and other special terms which could be puzzling to a newcomer.)
a. arrange the entries alphabetically
b. define the terms clearly and simply
c. spell each term correctly (Your project will be devalued by 2 points for each misspelled term)
d. cite the works in which terms are used if they belong to isolated works (i.e. grok is a crucial concept in STRANGER IN A STRANGE LAND, but it is not used outside that novel)
e. prepare the glossary neatly on ditto master for distribution to class members
Work alone or with one other student. 40 POINTS
NOTE: Don't try this one unless you know your way around science fiction. You may save yourself some problems if you have your terms and definitions approved before you put your work on ditto.

20. Read JONATHON LIVINGSTON SEAGULL and write a 2-3 page paper discussing Jonathon as a spiritual example for man. Quote from the story to support your ideas. Individual work only. 20 POINTS
(And P.S.: Give the book to someone you really like for his birthday, or Mother's Day, or something like that ...)

21. Read THE WIZARD OF OZ. Write a 3-5 page paper on one of the following topics:
    a. The Meaning of the Emerald City
    b. Real Lessons in an Unreal World: L. Frank Baum as Teacher of the Young
    c. The Road to Oz: Life is in the Going, Not in Getting There

    Quote from the story to support your ideas.
    Individual work only. 25 POINTS

22. Read Ray Bradbury's MARTIAN CHRONICLES. On full-size poster board, make a global map of Ray Bradbury's Mars. On it, indicate important cities, landmarks and important events in the history of Mars. (For example, show Sam Parkhill's aluminum crossroads hot dog stand, Jeff Spender's grave, site of the first landing from earth, etc.) For each citation on your map, give the title of the appropriate story.
    There has never been a map of Bradbury's Mars, so this will come largely from your own imagination. Work individually or with one other person. 25 POINTS

23. In the manner of television quiz programs, create a science fiction quiz show in which contestants from the class compete for points. Create categories of questions verify your answers, and establish the rules by which contestants must compete. Line up contestants in advance, and approve all plans with your Kindly Mother. During this big event, one person should act as emcee and questioner, and another should act as timer, pointkeeper and Final Authority. Two students only.
    Limit: 2 quiz shows per class. 30 - 40 POINTS
    NOTE: This quiz show must represent a reasonable but serious challenge to the contestants. Should your Kindly Mother determine that this show is crooked, fixed, phony, or in any way dishonest, every evil participant shall be blasted, with all his points forever, into the next galaxy. (Because Kindly Mothers do not like dishonest quiz shows!)

24. Make a notebook study of one supernatural form, such as the werewolf, vampire, ghost, or sorceror and familiar. In your study, include the following:
    a. physical description and special powers or characteristics
    b. origins in popular belief or literature
    c. famous examples (i.e. famous vampires, hauntings, etc.)
    d. pictures (drawings, tracings or Xerox copies) if possible
    e. bibliography (list of sources you used)

    Work individually or with one other person. If two students work together, each must sign his own contributions to the notebook. 20 -25 POINTS
    NOTE: Students have found some great materials on vampires and werewolves at the Glendale Library, but they seem to be in demand. If you're interested in doing this project, you might see if you can put your name on a waiting list for some of their materials.

25. Make a "World Of . . ." poster or collage on some author, series, or area of science fiction you know well. For example, you might portray the Marvel Comic World, the World of Star Trek, World of Tolkien or Doc Savage. In some cases, pictures would be hard to come by, and you would have to rely on drawings. Use full or half-size poster board only. Individual work only. 15 POINTS

26. Make a notebook study of 5-10 great monsters of science fiction or science fantasy. (Examples are Theodore Sturgeon's It, Frankenstein, the lizard men, etc.) Categorize the monsters into appropriate groups, such as inner earth, extra-terrestrial, man-made monsters, sea monsters, etc. For each monster, include:
    a. author and title of the work from which the monster is taken, and date the work was first published
    b. special characteristics and powers
    c. type of threat this monster poses for men
    d. pictures (drawings, comic book tracings or cut-outs, or Xerox copies) if possible

    Work individually or with one other student. If two students work together, each must sign his own contributions to the notebook. 15 - 30 POINTS

27. In the manner of Parchisi, Clue, Monopoly, Chutes & Ladders, or other family games, make a science fiction or fantasy board game for 2-4 players. Establish and prepare the rules so that 2-4 players may actually play the game in class.
    Work individually or with one other student. 20 - 40 POINTS
    NOTE: This must be a board game with a colorful science fiction or fantasy setting. Players' pieces might be space ships, planetary armies, robots, hobbits, balrogs or famous science fiction heroes. (We have lots of neat examples in the classroom, which you may play with happily when the pressures of the real world overwhelm you . . .)

28. Clip and bring in relevant and interesting articles, pictures, cartoons, poems and such other delights for the SF scrapbook, SPECULATIONS. (If we keep it going well, the scrapbook should give you rare, gory, gross and other odd ideas for stories and discussions of your own.) 1 POINT per contribution, up to 5 POINTS. Additional contributions will be freebies from you, given from the heart in an unforgettable act of pure love.

GRADING

It goes like this: Grades will be based on the number of points you earn. There are three basic areas of work in which you can accumulate points:

1. Projects
2. Tests and quizzes
3. Productive class hours

Tests and quizzes have various point values. These will be announced as we go along. Projects and productive class hours are explained separately. Rewards from the Upper atmosphere are not explained at all, but watch for them . . .

NINE WEEKS GRADES

To qualify for a nine-weeks grade of 4, earn 10 points on projects and 60 per cent of the total possible class points (tests and productive class hours).

To qualify for a grade of 3, earn 20 points on projects and 70 per cent of the total possible class points.

To qualify for a grade of 2, earn 35 points on projects and 80 per cent of the total possible class points.

To qualify for a grade of 1, earn 50 points on projects and 90 per cent of the total possible class points.

SEMESTER GRADES

To qualify for a 4 in the course, earn 20 points on projects and 60 per cent of the total possible class points.

To qualify for a 3, earn 40 points on projects and 70 per cent of the total possible class points.

To qualify for a 2, earn 70 points on projects and 80 per cent of the total possible class points.

To qualify for a 1, earn 100 points on projects and 90 per cent of the total possible class points.

TS 111.85 INQ — An Inquiry into Human Perception: The Nature of Beauty and Ugliness. Focuses on personal and individual perceptions of beauty and ugliness, concluding that both exist "in the eye of the beholder."

TS 120 WHO — Who Am I? Where did I come from? Where am I going? The eternal questions. Discussed ways in which other men and women have sought answers to the question, "Who Am I?"

TS 126 MAN — Man's Search for Identity. Explores the dilemma of identity through historic personages.

TS 131 AMI — Am I Worthwhile? Identity and self-image.

FS 133.9 PSY — Physic Phenomena.

FS 150 INT — Introduction to Phychology. Acquaints students with the field of psychology.

TS 153.3 REA — The Reality of Imagination: An Inquiry into Human Creativity. Presents imagination as a means of understanding ourselves, as well as others.

TS 153.4 CLE — Clear Thinking: How to Improve Your Reasoning Skills. Helps students learn to draw inferences, pose hypotheses and test conclusions. Also helps students spot errors in reasoning.

FS 155.3 MAS — Masculinity and Femininity. Student examination of physical, social, and emotional factors contributing to sexual role definition and learning how traditional stereotypes of male and female roles are changing.

TS 155.5 Com — Coming of Age In America: The Adolescent in Literature. Describes elements of growing up in America as portrayed in literature.

SCIENCE FICTION

FS 301.24 ENC — Encounters with Tomorrow: Science Fiction and Human Values. The Future

FS 808.3876 WHA — What is Science Fiction?

TS 809.387 SCI — Science Fiction: Jules Vernes to Ray Bradbury. Parts I, II, and III.

RT 823 WAL — H. G. Walls Cassette Library. War of the Worlds, The Time Machine, The Invisible Man

RECORDS

Ambrose Bierce: An Occurence at Owl Creek Bridge

Gwendolyn Brook: Reading Her Poetry

Lewis Carroll: Alice in Wonderland

Carroll and Lear: Nonsense Verse

Emily Dickinson: Poems and Letters

Lorraine Hansbury: To Be Young, Gifted and Black

Oliver Wendell Holmes: Old Ironsides

Randall Jarrell: Poems Against the War

Edgar Allen Poe

Pat Ross: Young and Female

Henry David Thoreau: Civil Disobedience

Thurber Carnival

Mark Twain: Mark Twain Tonight

Mark Twain: Stories of Mark Twain

Victorian Poetry

Walt Whitman: Leaves of Grass

EN 54 — PAPERBACK LITERATURE
1/2 Cr. — Elec. — Grades 10 - 12 — Sem.

The purpose of this course is to encourage the student's interest in reading and in literature. Following introductory lectures, each student spends class time reading books of his own selection. After reading a book, the student has a conference and/or a written analysis with the teacher to discuss various aspects of the book, depending on the student's interest and abilities and the difficulty of the book. The teacher acts as a resource and a guide, directing the student in a constructive and challenging approach. Without the pressure of formal testing, each student is encouraged to read, to think for himself on various aspects of literature and to intelligently discuss his reading.

Prerequisites: None — Homework: No
Level of Difficulty: All

CONCEPT Students need a time during the regular school day to read literature of their own selection at their own pace.

OBJECTIVES

1. Given the opportunity to read books, the student will read during the period of the day.
2. The student will react to his/her reading by writing an analysis or a critical review of the current selection he/she has completed.
3. The student will discuss current selection with the instructor.
4. The student will answer, orally, questions posed by the instructor.
5. The student will maintain an accurate, up-to-date log of his readings.
6. The student will conform to procedures defined by the teacher as regards to classroom behavior form for analysis or report and attendance policies.

PAPERBACK LITERATURE

I, _____, enrolled as a student at Mountain View High School, and scheduled for Paperback Literature, enter into the program with full knowledge of the following provisions and agree to adhere to them until the end of the semester or such time as this contract is dissolved by mutual consent of myself, my parents or my instructor.

1. I realize that I am free to read whatever books (other than texts for other courses or classes) that I want to in this course without teacher censorship.

2. I further understand that I am to use the classroom period to read --- not socialize.

3. I understand that for every time I am tardy, 50 pages will be deducted from my total number of pages.

4. I understand that I must turn in my reports periodically and not leave them until the end of a grading period. I will be allowed to submit only 1 report a week during the last two weeks of a grading period.

5. I understand that I must take a final test to receive credit for this course.

6. I understand that I must keep a folder that will include all reports and a running log of the books that I have read according to the log form.

7. I understand and accept that I must do the prescribed work as listed below for the respective grade.

    A. I will make a written report according to manuscript form immediately upon completing a book.

    B. Grades are based upon the number of pages read per week for each nine week period. The following is the scale for grades for each nine week period.

        1. To receive a grade of 1, I will read 2000+ pages.

           To receive a grade of 2, I will read 1500-1900 pages.

           To receive a grade of 3, I will read 1000-1499 pages.

           To receive a grade of 4, I will read 500-999 pages.

        2. Anything less than the goals mentioned above will be understood as a failure.

8. I understand that any infraction of these conditions will be reason for dropping the course.

_____	_____	_____
Instructor	Student	Parent

PAPERBACK LITERATURE

Additional Policies for Paperback Literature

1. Each time you plan to hand in a book report, you MUST also present the book to the teacher. NO BOOK REPORT WILL BE ACCEPTED UNLESS ACCOMPANIED BY THE BOOK.

2. The teacher will hold an informal conference with each student when the student hands in a book report.

3. No student will be permitted to go to the library "to look for a book" during class. Bring your book with you or be prepared to read something from the book shelves in the classroom.

4. For each unexcused absence you have, you will lose credit on each book you read during the nine weeks after the absence occurs. You will lose credit according to the following schedule:

If a book has:	You will lose credit on:
50-149 pages	10 pages
150-249 pages	20 pages
250-349 pages	30 pages
350-449 pages	40 pages
450-549 pages	50 pages

and so on...

5. Each book you read must have at least 50 pages.

6. Once the teacher has deducted credit because of unexcused absence(s), the number of pages recorded will not be changed, even if the absence becomes excused at a later date. Therefore, the student has the option to wait to turn in a book report until an absence becomes excused if the student expects the absence to become excused.

I, _____, acknowledge that I have read the above
(Student's name printed)
information and that I understand what I have read. I further declare that I agree to abide by these policies.

_____
Student's signature

THE SECRET LIFE OF WALTER MITTY[1]

"The Secret Life of Walter Mitty" is a delightfully clever satire that ridicules one of the most common human idiosyncrasies, imagination. To illustrate the wonders of imagination, Thurber creates Walter Mitty, a timid, mouse-like little man, who is forever being victimized by a nagging wife and an arrogant, "know it all" society. With the entire world against him, the only escape left for poor Walter Mitty is his imagination, which he uses to the utmost of his ability.

What makes "The Secret Life of Walter Mitty" more than just another amusing short story is Thurber's unique and effective use of contrasts. Consider, for example, the first three paragraphs. Here the Walter Mitty of imagination is placed side by side with the Walter Mitty of reality. The contrast between the iron-hearted Naval Commander, bravely giving orders to his men, and the chicken-hearted Walter Mitty, timidly taking orders from his wife, is quite apparent. But the use of contrasts is by no means restricted to the beginning of the story. On the contrary, it is employed all the way through to the very last word. Compare the quick-thinking Doctor Mitty, famous surgeon, to the Walter Mitty who cannot park his car, remove his tire chains, nor readily remember to buy a box of puppy biscuits. Compare also the "greatest shot in the world" or the daring Captain Mitty, or the "erect and motionless, proud and disdainful, Walter Mitty the Undefeated" with the Walter Mitty who seeks the quiet refuge of a big leather chair in a hotel lobby. Contrasts are effective tools for any writer, but the straightforward manner in which Thurber employs them enhances their effectiveness considerably.

After briefly skimming through the collection of contrasts that makes up "The Secret Life of Walter Mitty," one might feel that there is little connection between the paragraphs describing the imagined Walter Mitty and the Mitty of reality. However, closer observation reveals that Thurber does, by the use of suggestive words and phrases, cleverly establish links between the Mitty of fact and the Mitty of fancy. Examine the following lines taken from the end

[1]Philip G. Plotica, "The Secret Life of Walter Mitty." From The Green Caldron: A Magazine of Freshman Writing (December, 1960), published at the University of Illinois, Urbana, Illinois. Reprinted by permission.

of paragraph one and the beginning of paragraph two of "The Secret Life of Walter Mitty":

". . . The Old Man'll get us through," they said to one another. "The Old Man ain't afraid of Hell!" . . .

"Not so fast! You're driving too fast!" said Mrs. Mitty. What are you driving so fast for?"

We shudder to think that there might be a connection between Hell and life with Mrs. Mitty, but, unfortunately, such could be the case. Consider how Mrs. Mitty's mention of Doctor Renshaw and the event of driving by a hospital lead to a daydream in which Walter Mitty, a distinguished surgeon, assists Doctor Renshaw in a difficult operation. Take note also of how a newsboy's shout about the Waterbury trial initiates the trial of Walter Mitty in the following paragraph. Such skillful employment of transitions, by which an event in reality triggers an event in the imagination, is sound not only from the literary standpoint, but also from the psychological point of view.

"The Secret Life of Walter Mitty" affects the reader in a variety of ways. The purposeful use of excessively dramatic, imaginative heroes, the repetition of the sound "pocketa-pocketa," the use of meaningless pseudo-medical terms such as "obstreosis of the ductal tract" -- all these make us want to laugh. The plight of Walter Mitty, at the mercy of his domineering wife, arouses our sympathy. However, we neither laugh at nor sympathize with Walter Mitty. Thurber has created Mitty not as an individual, but as a representative of human beings in general. He has made us realize how similar our imaginative worlds are to those of his character. We cannot laugh at Mitty without laughing at ourselves. We cannot sympathize with him without feeling sorry for ourselves. The strength and heart of the satire lie in the reader's perception of the similarity of his own daydreams and those of Mitty.

EN 55 — CHILDREN'S LITERATURE AND FANTASY
1/2 Cr. Elec. — Grades 10 - 12 — Sem.

Children's Literature is a course which gives the student an understanding of the many different types and forms of children's literature and a knowledge of the interests and levels of understanding of different age groups. Fantasy is the study of some of the most popular fantasy literature and insights into the social and satirical significance of various works.

Prerequisites: None — Homework: Some
Level of Difficulty: Average

CONCEPT The study of children's literature acquaints the student with a body of quality literature stressing positive values, and examines the literary needs and interests of children and adolescents at various stages of development. Fantasy examines the human condition from a highly imaginative literary point of view. Both children's literature and fantasy are stressed as a background for further literary experience and as a dimension for understanding of literary culture.

COMPONENTS

1. Mother Goose, a reflector and influence of culture
2. The Newberry and Caldecott award winning books
3. Reader needs at various age levels
4. Heroes, tall tales, folk tales and legends
5. Biblical and Classical fantasy
6. Fantasy, social comment and literary themes
7. Children's literature and Classical fantasy
8. Themes in literature from pre-school to adult

COURSE OBJECTIVES

1. The student examines Mother Goose by reading it, memorizing several lines, hearing a librarian lecture on it, by responding to questions on its variety, and by pointing out allusion to Mother Goose in contemporary literature and advertising.

2. The student reads widely from the Newberry Award winners for literary excellence in children's books and the Caldecott Gold Medal winners for artistic merit in order to experience quality literature in children's books.

3. The student designs, lays out and produces his own children's book by utilizing plot, characterization, setting, and theme based on his exposure to the Caldecott Winners and other children's literature in print.

4. The student reads and writes reviews of books historically (classic) and currently popular with children organized in units according to age.

5. The student views and reports on three types of television programs created for children.

6. The student hears, reads and is tested over stories from the Bible and classical mythology which are most commonly known in contemporary culture and for most frequently alluded to in literary works.

7. The student constructs a modern pantheon and creates a myth to show his understanding of how mythology reflects social values.

8. The student hears and reads short fantasy stories, discusses the genre of fantasy and its possibilities for social comment and satire of human foibles.

9. The student reads through a reading ladder of a basic theme of literature such as interrelationship's of people or individuality, and presents in a group his considerations to the class.

Course: EN 55 Children's Literature

Text: Children's Literature In The Elementary Schools, Holt-Reinhart

Supplementary Materials:

One Hundred Favorite Folktales
Indiana University Press, 1963

Aesop's Fables
Scholastic Book Services, 1966

A Harvest of World Folk Tales
Viking Press

Great Children's Stories
Rand, 1938

Reflections of A Gift of A Watermelon Pickle
Scholastic Book Services

The Rooster Crows
Macmillan

Book of Nursery and Mother Goose Rhymes
Doubleday

Ring of Roses
Frederick Warne & Co.

Mother Goose
Henry Walck, Inc.

7. The student will be able to make inferences about characters in various literary works, and he will also be able to recognize various character types.

8. Through creative writing inspired by reading literature and by written and oral discussion of poetry and drama, the student will demonstrate an increased understanding of the potential of the English language--to amuse, to teach, to entertain, or to inspire.

9. By reading, writing about, and discussing examples of humorous writing, the student will sharpen his own sense of humor.

10. By choosing and reporting on a novel and a variety of shorter works, the student will learn to direct his own life reading program.

EN 57 — AMERICAN LITERATURE
1/2 Cr. — Grade 11 — Sem.

American Literature is a reading and discussing exploration of great American ideas by great American authors. The works of such writers as Hawthorne, Emerson, Whitman, Twain, Crane and Hemingway will be read and discussed as background for an understanding of the various conflicts in contemporary America.

Prerequisites: Literary Explorations — Homework: Yes
Level of Difficulty: All

CONCEPT In this course, the student receives an opportunity to become acquainted with America's literature. One way to fully appreciate our contemporary American values, culture, and beliefs is through a disciplined study of America's literary past. Equally important is the goal of gaining an appreciation of literature in general.

COMPONENTS

1. Survey of American literary history
2. Historical backgrounds of American Literature
3. Reading for pleasure
4. Reading for meaning
5. Comparing literary styles
6. Gaining increased self-awareness
7. Understanding characterization
8. Appreciation of language
9. Developing a sense of humor
10. Self-directed reading

COURSE OBJECTIVES

1. The student will demonstrate--through writing, speaking, and examination--an understanding of the major figures and trends in American literature.

2. The student will demonstrate through writing and speaking an awareness of the historical background, as it is reflected in literature.

3. The student will recommend stories, essays, poems, novels, etc. to other students informally in group discussions or in written reports.

4. The student will demonstrate orally or in writing that he is able to draw inferences from what he reads and to arrive at the author's main themes or concerns.

5. The student will be able to compare and contrast the styles of authors from different literary periods and movements. He/she will do so by completing worksheets, writing essays, or in oral discussions.

6. Through essay writing and oral discussion, the student will show increased self-awareness by relating to human problems and concerns in literature.

Course: EN 57 American Literature

Text: Adventures In American Literature
Harcourt

Supplementary Materials:

United States In Literature
Scotts, Foresmann

The Pathfinder

Huckleberry Finn

Murders In The Rue Morgue and The Gold Bug

Red Badge of Courage

Rise of Silas Lapham

The House of Seven Gables

Moby Dick

EN 60 — ENGLISH LITERATURE
1/2 Cr. — Elec. — Grades 11 - 12 — Sem.

In this course the attempt will be made to see the works of English literature as vehicles of adventure, suspense, humor, social analysis, and personal values. The selections to be covered will include a sampling of the oral literature of the folk in lyrics, in ballads, and in the folk-epic. Selections to be covered include those of representative writers from the Age of Reason, the Romantic Age, the Victorian period, and the Modern Era; also to be covered will be the works of Shakespeare. Movies, records, tapes and filmstrips will help to bring each selection and period to life. This course will be particular value to the college bound student.

Prerequisites: None — Homework: Yes
Level of Difficulty: All

CONCEPT The study of modern literature involves a close examination of the traditions from which it developed. Much of literature, especially American literature and language usage, is a direct decendent of the English literary tradition and its masters. The study of English prose style and theme, poetic style, and dramatic evolution (i.e., Shakespeare) can offer many insights that are relevant to students of literature today.

COMPONENTS

1. English social history and its literary influences
2. Major writers - works, theme and style
3. Origins of English literary tradition
4. Short story - form and Chaucerian origins
5. Tragedy/Comedy - its classic form

COURSE OBJECTIVES

1. Through text study, lecture and film/cass. presentations, the student will become acquainted with major events of English history and the influence these events had on writers of the day.

2. The students will read one novel each semester written by an English author and write a three page book report discussing the author, his style and themes, and give personal opinions as to the purpose and effectiveness of the book.

3. Each semester, the student will prepare a three page typed theme paper dealing with some aspect of a work discussed in class. (Example: Irony in Chaucer's Pardoner's Tale)

4. The student will examine the short story, its form and early origins in Chaucer's Canterbury Tales. This will be evaluated by short answer test.

5. The student will study Shakespeare's life and times, his major works and their themes, and will discuss these through essay

test, oral class discussion and short answer written questions.

6. The student will learn the classic traditions that constitute comedy and tragedy with emphasis on its effects for the dramatic viewing (and reading) audience. The student will express his thoughts through essay test and oral discussion.

7. The student will view at least two plays by Shakespeare and compare the differences of effect from stage to the written word. This will be examined through a written paper.

8. The student will read the work of major 17th and 18th century poets/writers and critically analyze their life and works through short answer test.

Course: EN 60 English Literature

Text: Adventures In English Literature
Harcourt, 1977

Teacher-made Course Guide

Supplementary Materials:

Folger Edition:

Romeo and Juliet

A Midsummer Night's Dream

Julius Caesar

The Merchant of Venice

EN 67
1/2 Cr. Elec.

MASS COMMUNICATION
Grades 10 - 12

Sem.

Students, as today's consumers and tomorrow's adult citizens, must become aware of what effect the media has on the information transmitted and how each, separately or in combinations, influence or reflect the ideas and tastes of the public. The media to be considered are: Semantics, advertising, journalism, radio and television or motion pictures.

Prerequisites: None Homework: Yes
Level of Difficulty: All

CONCEPT The student needs to understand mass-media--- the press, film, television, radio and recordings and the techniques employed in the media and how it affects people's daily lives in order to improve his taste and discrimination in choosing media experiences.

COMPONENTS

1. Advertising and propaganda
2. The press
3. Television
4. Radio
5. Motion Pictures
6. Recording industry
7. Oral and written expression

COURSE OBJECTIVES

1. The student will demonstrate an awareness of advertising and propaganda appeals by identifying several specific types of appeals in writing and oral discussion.

2. The student will demonstrate through oral discussion and examination a knowledge of how a newspaper office functions, as well as how to get the most out of a newspaper or magazine. As with all media he studies, he will also learn the importance of the audience in determining what he reads, views, or hears. He will also learn to discriminate between fact and opinion.

3. The student will examine television production, techniques, audience, rating systems, etc. He will be more knowledgeable and (hopefully) more discriminating in his viewing habits. He will demonstrate in writing or orally a knowledge of how television shapes our lives, to some degree.

4. The student will learn the basic elements of the radio industry, both production and programming. He will demonstrate his knowledge by analyzing actual radio broadcasts or by helping to produce a taped radio play.

5. The student will briefly survey the history of motion pictures and

some of that industry's achievements and failures. He will be exposed to basic film techniques and will be given the opportunity to help write and produce a student-made film.

6. The student will learn about the growth and impact of the recording industry and how "hit" records are produced and marketed. Students will learn to evaluate the music and lyrics of recorded material from the "top 40".

7. By writing essays, critiques, reports, reviews, etc., and by participating in class discussions, the student will demonstrate increased proficiency in the use of his English language.

Course: EN 67 Mass Communications

Text: Sound and Sight

Message and Meaning
Scholastic Book Services, 1975

Supplementary Materials:

"Media & Methods" (periodical)

"Current Media"

EN 70 — ADVANCED PLACEMENT ENGLISH
1 Cr. — Elec. — Grade 12 — 1 Year

Course is designed to prepare students for the advanced placement examinations in May. Students who qualify may be allowed to waive certain lower division required classes in college. Students learn to respond to language with sensitivity and discrimination, and to develop the ability to write in various forms. Through speaking, listening, and reading, but chiefly through their own writing, students become more aware of the resources of language. Students also engage in perceptive reading and critical analysis of literature.

Prerequisites: Principles of English I and II — Homework: Yes
Level of Difficulty: Advanced

CONCEPT Advanced Placement English prepares the student to gain, through the study of literature and composition, and understanding of the world in both its intellectual and physical aspects and to analyze the elements through the interpretation of literature as he learns to discipline and articulate his responses to poetry, drama, fiction and non-fiction writing.

COMPENENTS

1. Correct Usage
2. Devices of Writing: Contrast/Comparison, Definition, Repetition
3. Figurative Language
4. Logical Reasoning
5. Vocabulary Growth
6. Elements of Fiction
7. Literary Genre: Poetry, Drama, Essay, Short Story and Novel
8. Explication of Poetry
9. Short Story Analysis
10. Analysis of the Novel

COURSE OBJECTIVES

1. The student demonstrates a clear knowledge of sentence structure, composition organization, clear punctuation, correct usage, and smooth transition.

2. The student earns a 90% achievement on a test on literary terms and elements of style.

3. The student understands the purposes of figurative language.

4. The student writes a descriptive essay using figures of speech.

5. The student uses the devices of writing--contrast, comparison, definition, repetition--in four short essays emphasizing each element.

6. The student demonstrates his understanding of clear reasoning by writing three, short essays which use induction, deduction and analogy.

7. The student uses vocabulary conductive to the forms of writing he chooses.

8. The student writes concisely, exactly, and fluently, according to the limitations of each assignment.

9. The student critically analyzes a short story in a written essay which identifies the author's purpose and the elements of fiction which add to or detract from that purpose.

10. The student demonstrates in his writing the use of tone, mood, and symbolism.

11. The student reads major works of recognized literary merit from various genres including poetry, drama, the essay, novel and short story.

12. The student critically analyzes a novel in a written essay by evaluating the strengths or weaknesses of the elements of fiction.

13. The student explicates poems through the study of the author's use of figurative language.

14. The student develops critical evaluative skills which improve his reading and writing abilities.

15. The student becomes aware of a variety of critical approaches to literature and shows recognition and identification of these approaches by a written analysis of selected readings of fiction.

16. The student presents a written analysis of selected readings of fiction.

17. The student contrasts the techniques of essayists in a written composition.

18. The student develops sensitivity to nuances in the use of language through increased understanding of literary terms.

19. The student freely engages in class and group discussions of literature.

Course: EN 70 Advanced Placement English

Text: Western Literature
McGraw Hill, 1967

Supplementary Materials:

Bergen-Evans Vocabulary Program
Reading Laboratory

Hamlet
Folger Edition

The United States In Literature
Scotts, Foresmann

Elements of Style
McMillan and Company

American Literature: Themes and Writers
McGraw Hill

EN 71 — ENGLISH AND CAREERS
1/2 Cr. Elec. — Grades 10 - 12 — Sem.

A course that offers the student the opportunity to read about and research career possibilities in which he is interested and consider his own qualifications for each career studied.

Prerequisites: None — Homework: Yes
Level of Difficulty: All

CONCEPT A career is defined as[1] the general course of action or progress of a person through life. As such, the study of a career could include all encounters with the experiences of daily living from birth to death. The course, English and Careers, provides students with an opportunity to improve reading, writing, listening and speaking skills through vicariously experiencing many of these actual living situations.

COMPONENTS

1. Self Evaluation
2. Obtaining a Job
3. Communications on the Job
4. Survival Skills
5. Personal Management
6. Leisure Time
7. Coping with Death
8. Educational Opportunities

COURSE OBJECTIVES

1. The student identifies personal characteristics, behavior, abilities, interests and values, and how they apply to a better understanding of self and the interrelation of the total self to job selection and decisions made about the future.

2. The student chooses specific occupations to investigate, and becomes aware of methods and means to facilitate this investigation.

3. The student develops a realization of the value of work and the importance of adequate communication skills to function in the work world.

4. The student learns minimal skills necessary to survive and function in today's market place.

1. American College Dictionary, C. L. Barnhart, Editor in Chief. Jess Stein, Managing Editor Random House, New York.

5. The student learns the value of careful personal management through decision making and planning long-range goals.

6. The student learns to appreciate the variety of life styles and the accompanying privileges and responsibilities in each.

Course: EN 71 English and Careers

Text: No Text

Teacher-made Course Guide

Supplementary Materials:

"Career World" (periodical)
Curriculum Innovations

Occupational Outlook Handbook
U. S. Department of Labor

EN 84 — JOURNALISM I
1/2 Cr. — Elec. — Grades 10 - 12 — Sem.

Students learn to report news, write editorials and news features. An awareness of the power of mass communications and its effect is an added "spin-off" of this course.

Prerequisites: None — Homework: Yes
Level of Difficulty: All

CONCEPT Today's journalist, as interpreter of society's happenings, has an obligation to be objective, truthful, persuasive and perceptive as well as entertaining in his reporting.

COMPONENTS

1. News Writing
2. Feature Writing
3. Editorial Writing
4. Interviewing
5. History of Journalism
6. Fact vs. Opinion
7. Headline Writing
8. Censorship and "The Right to Know"

COURSE OBJECTIVES

1. The student gains a knowledge of reportorial style and skills as indicated by his ability to produce an objective, well-organized story of each variety from a given set of facts.

2. The student learns the functions, scope and style of various types of feature stories as shown by his recognizing, researching and writing examples of each of the various feature categories, plus one "in-depth" feature suitable for publication.

3. The student understands the responsibility and techniques of editorial writing as indicated by producing one of each kind of editorial on subjects pertinent to high school students as judged by the teacher.

4. The student learns the methods of interviewing plus the styles of writing up interviews as shown by his ability to write a personal interview, symposium interview, conference interview of persons of his own choosing.

5. The student gains a knowledge of the role the press has played in American history as shown through his passing a test over this material and his producing a 1000-word paper on some outstanding occurrence in press history.

6. The student gains knowledge of objective and subjective writing, persuasive writing and the techniques of propaganda as shown by his writing one story from both views and collecting published illustrations of various propaganda techniques.

7. The student gains knowledge of the grammatical and technical skills involved in headline writing as shown by writing correct, informative headlines for a given story, and by producing a headline schedule.

8. The student becomes aware of the role of a free press in a democracy and the responsibility of such a press as shown by his producing a 750-word theme on the general topic, "The Right to Know."

Course: EN 84 Journalism 1

Text: Scholastic Journalism
Iowa State College Press, 1972

Supplementary Materials:

Teacher made

EN 85 JOURNALISM II
1/2 Cr. Elec. Grades 10 - 12 Sem.

Students are taught editing skills, copyreading, page make-up, photo editing, the importance of freedom of the press and the role of mass media.

Prerequisites: Journalism I Homework: Yes
Level of Difficulty: All

CONCEPT Today's journalist must be aware of the processes, role, power and economics of mass media in order to understand the communications revolution in our society.

COMPONENTS

1. Newspaper Editing
2. Layout
3. Photography
4. Magazine and Yearbook Production
5. Advertising and Public Relations
6. Journalism Law
7. Radio and Television Writing
8. Social Responsibilities of Journalism

COURSE OBJECTIVES

1. The student gains skills in copyreading, proofreading and headline writing as shown by ability to mark errors in given and student-written material.

2. The student learns various predominant styles of front page makeup used by American newspapers, and the major page styles used in leading magazines as demonstrated by handing in dummy pages illustrating each kind of makeup.

3. The student gains knowledge of photo composition, picture selection and camera techniques as demonstrated by planning, setting up and taking a series of pictures relating to a picture essay or "in-depth" feature he produces.

4. The student gains knowledge of steps in organizing and producing a magazine or yearbook as shown by producing a 20-page dummy, 9 x 4½ inches, of a yearbook or school magazine, carrying out a definite theme and style.

5. The student gains knowledge of the field of advertising and public relations as an extension of journalism and becomes familiar with a comparison of various media available, by planning and producing an ad campaign for a chosen product.

6. The student familiarizes himself with law as it relates to journalism--especially libel laws--as shown by passing a test over given material and writing a 300-word report on a famous libel case.

Course: EN 85 Journalism II

Text: Scholastic Journalism
Iowa State College Press, 1972

Supplementary Materials:

Teacher made

EN 86 YEARBOOK PUBLICATIONS
1/2 or 1 Cr.* Elec. Grades 11 - 12 1 or 2 Sem.

This course is designed to teach students the basic techniques of printing and photography: Layout, copywriting, and news photo. Students will have opportunity to design pages, report happenings, and learn photo printing. The final project is the school yearbook. Sponsor approval is necessary for this course.

*Non-English credit
Prerequisites: None Homework: Yes
Level of Difficulty: All

CONCEPT Students need to have a basic knowledge of layout design, copy writing and fitting, photo cropping and coverage of a story to publish a well constructed yearbook.

COMPONENTS

1. Layout Design
2. Copy Writing and Fitting
3. Cropping of Photographs
4. Telling a story with Pictures and Copy
5. Production of the Yearbook

COURSE OBJECTIVES

1. The student demonstrates understanding of layout design by drawing several page designs for the La Vista yearbook.

2. The student demonstrates understanding of copy writing by writing and fitting the copy to several pages of the yearbook.

3. The student demonstrates understanding of yearbook photography by planning the composition of pictures for pages for the yearbook and cropping these pictures into layout areas.

4. The student demonstrates his understanding of producing a yearbook by completing several page spreads to be sent to the printer.

5. The student demonstrates leadership and organization ability by acting as the Editor-in-Chief, Copy Editor or Photography Editor.

6. The student will demonstrate creativity and originality in yearbook design by helping plan the format of the La Vista yearbook.

Course: EN 86 Yearbook

Text: No text - Laboratory Class

Supplementary Materials:

American Yearbook Company Editor's Kit

EN 87 NEWSLAB
1/2 of 1 Cr.* Elec. Grades 11 - 12 1 or 2 Sem.

Students write and edit the school newspaper. They also review the essentials of mass communications, write school news for both the Mesa Tribune and the Arizona Republic. Class members take pictures, write various types of stories, make layouts and work on all other phases necessary to produce this publication.

*Non-English credit
Prerequisites: None Homework: Yes
Level of Difficulty: All

CONCEPT Student jouranlists must become aware of the power of freedom of the press as a correlative of the responsibility of the press through publication of the school newspaper.

COMPONENTS

1. Editorial Writing
2. Censorship
3. Staff Organization
4. News Evaluation
5. Newspaper Criticism
6. Photo Editing

COURSE OBJECTIVES

1. The student studies and discusses topics and skills of editorial writing and demonstrates by producing one editorial for publication in the school paper.

2. The student investigates and analyzes problems of censorship of the press and prepares a defense of the press against encroachments of government and the courts in current cases.

3. The student investigates methods of organizing a staff and arrives at an acceptable plan for organizing the Viewpoint staff for the year.

4. The student studies and learns to judge news values as shown by his responsibility for one page in the Viewpoint for the semester.

5. The student studies exchange papers in addition to the Viewpoint and evaluates their content and appearance against standards set forth in published texts. Progress will be evaluated by oral presentation in class.

6. The student reviews photography and composition essentials and studies photo editing as manifest in publication of a photo essay in the Viewpoint.

7. The student gains skill in writing for television and radio as demonstrated by his producing scripts to be recorded on sound tape and the VTR machine.

8. The student explores the field of journalism ethics and the role of the free press in a democracy as demonstrated in class discussions and writing of 750-word composition on the subject.

Course: EN 87 Newslab

Text: No text - Laboratory Class

COMPOSITIONS

Writing - From Imagination to Expression

Writing away to an end.

Planning your way to a paper.

Worrying your way to a purpose.

Working your way to an Oscar.

Revising your way to an "A."

Writing the Expository Essay

The Research Paper

GRAMMAR

TS
371.3
HOW
How To Survive In School: Note taking and Outlining Skills. Examines various methods of note taking and outlining, including student participation exercises.

FS
422
LIN
Linguistic Backgrounds of English.

FS
425
COM
Communication Skills: Who's Afraid of Grammar? Defines standard English, introduces basic concepts of English structures, provides instruction in the formation of simple sentences and in sentence combining.

FS
425
PAR
Parts of Speech.

FS
425
SEN
Sentence Structure.

FS
425
SPE
Speaking of Grammar.

FS
425
UND
Understanding your Language.

TS 428 GRA — Grammar: Everything you wanted to know about usage. Objectives are to teach specific skills related to the most common usage problems covering such things as running on sentences, sentence fragments.

Learning Words/Pictures (Word Pix)

Word Pak (Teacher Edition)
Spectrum Series
Rangefinder Series
Lexicon Series

Bergen Evans Vocabulary Program

LITERATURE

FS 398 STO — Stories from Other Lands: African Folk Tales.
1. Folklore
2. Children's Literature

TS 791.43 FIC — Fiction into Film: Literature goes to the movies. Parts I and II. Explores the many ways in which a literary source is changed in its translation to film.

TS 808 CRE — Creative Writing: Imagination and Self-expression.

FS 808 GUI — Guide to writing a research paper.

FS 808.1 FOR — Forms of literature: Poetry
Part I introduces the broad range of poetic subject matter.
Part II examines the qualities common to all poetry.
Part III examines how good poetry is made.

FS 808.2 FOR — Forms of literature: Drama/Comedy

FS 808.3 FOR — Forms of literature: The Novel.

TS 808.3 EXP — Exploring the short story: Entertainment and Comprehension. Parts I and II introduces the short story as a literary form. Discusses important elements of the short story such as characterization, theme, plot, style, and setting.

FS 808.3 FOR — Forms of literature: The Short Story
Demonstrates the importance of compression, plot development characterization, narrative viewpoint, setting, conflict and theme; illustrates concepts with examples from Edgar Allan Poe, James London, O. Henry, Etc..

FS
808.4
WRI
Writer's Workshop: Essay Writing

RT
808.85
NOM
No Man Is an Island.
Orson Welles reads a selection of nine great speeches which express man's dependence on man and his need for liberty and freedom of speech.

FS
809
FOR
Forms of literary expression.

FS
809
FOR
Forms of literature: Biography/Autobiography.
Explores biographical approaches in the works of Plutarch, Samuel Johnson: Boswell, Lytton Starchey: examines autobiographical objectives and techniques through excerpts from Anne Frank, Helen Keller.

FS
809
GRE
Great Writers of the United States.

FS
809.1
YEA
Yeats Remembered.

FS
809.31
SHO
The Short Story

FS
809.9
WHA
What Is Drama?

FS
809.93
HUM
Humanities: The Dawn of the Twentieth Century

FS
809.933
LIT
The Literature of Protest.

FS
809.935
BIB
The Bible: A Study in Literature.

FS
810
AME
American Literature

FS
810.3
CON
Concord: A Nation's Conscience.

FS
810.8
AME
American Gothic: Hawthorne/Melville.
Part I analyzes the stories of Hawthorne for the gothic idea of good and evil while part II analyzes Melville's treatment of obsession and human motives in his works.

FS
810.81
AME
American Poetry: The 19th Century

FS
811
AME
America! The Poetry of A Nation.

RD
811
HOL
Holmes, Oliver Wendell
Old Ironsides and Other Poems

FS
811.5
MOD
Modern American Poetry: 20th Century

FS
813
AME
The American Experience in Literature: Five Modern Novelists.

FS
813
GRA
The Grapes of Wrath.
A critical interpretation of Steinbeck's novel of the depression and of the spirit of the common man.

TS
813
ICO
I Couldn't Put It Down: Hooked on Reading.
Dramatized excerpts from six popular adolescent novels are presented to motivate the reluctant reader to read the complete works.

FS
818
AME
The American West in Literature
A

FS
818
FRO
From Colony to Country: Early American Literature
An exploration of early literary expression of national consciousness and a demonstration of the fusion of revolutionary literature and politics, also excerpts and analyses examine economic literature, writings against slavery and appression of women in the new republic.

FS
818
HAR
The Harlem Renaissance and Beyond.
An introduction to major black writers of the 1920's.

FS
818.3
EDG
Edgar Allan Poe
Traces Poe's quest for artistic beauty by examining his life and works.

FS 818.4 VIS — The Vision of Stephen Crane.
Develops Crane's central theme of absolute honesty through excerpts from The Red Badge of Courage, The Open Boat, War is Kind, An Experiment in Misery, His news reports from several wars, etc.

FS 818.4 WOR — The World of Mark Twain
Chronicles the life of Mark Twain with selections from his works.

FS 818.5 ERN — Ernest Hemingway, The Writer: Big Two-hearted River.
Retells the short story, with photos taken on location in Michigan.

FS 818.5 EXP — The Expatriate Writers.
Explores literary reaction to World War I and post-war conditions through writings of Hemingway, Pound, Dos Passos, Cummings, Cowley, Tate: the influence of Gertrude Stein; views post-war cultural standards.

RT 822.33 SHA — Shakespeare Library.

RT 822.33 SHA — Shakespeare's Romantic Comedies

FS 828 CIT — The City and the Modern Writer.
Illuminates the effects of urban life on past and present prose and poetry.

FS 891.7 HIS — History Through Literature: Russia.

FS 894.8 USS — USSR: A New Generation Speaks.
Using a unique anthology approach, the program describes the people of the Soviet Union through excerpts of published and unpublished prose, poetry, essays, letters, diaries and articles.

American Essay - Steinbeck

Renascence

Silence - E. L. Masters

The Short Story - Nathaniel Hawthorne

Robert Frost, A First Acquaintance

Romeo and Juliet

Diary of Anne Frank

Julius Caesar

Films for the Humanities, Inc.
Unit 2 Toward a National Literature
The Advent of Romanticism
Cooper and the Early Frontier
Unit 3 The Transcendentalists
Emerson
Thoreau

Alphabet - Letters to the Saber Toothed Tiger

MASS COMMUNICATIONS/MEDIA

FS
070
YOU
Your Newspaper:
What is a newspaper? The news story. Features and columns. The editorial page. How free is today's press?

TS
301.14
COM
Communication Skills: Learning to listen and express yourself.
Teaches useful skills to help students become more effective listeners and to develop empathy for other people as well as expressing their ideas and feelings clearly.

TS
301.14
MED
Media and Meaning: Human expression and technology.
Focuses on the changing nature of human expression as technology extends man's ability to communicate.

TS
301.16
COM
Communication is Power: Mass Media and Mass Persuasion.
An examination of the techniques and impact of the mass media. Explores the language of advertising, violence in the media, and the effects in politics.

FS
301.16
COM
Communications: Mass Media and the Public.

FS
301.16
MAS
Mass Media: Impact on a Nation.
Stimulates discussion of ways in which mass media entertainment has replaced literature as a determinant of popular tastes.

FS
321.44
MA
Mass Media and the Freedom to Communicate.
Traces the rapid evolution of mass communications, and the validity of the public's "right to know," examines freedom of the press and other media against the attempts of government to evoke the issue of national interest.

A Consumer's Guide to News Media

This Bu$ine$$ Called Media

PHILOSOPHY

RT
100
BAS
Basic Philosophy

TS
111.84
MAN
Man and His Values: An Inquiry Into Good and Evil.
The Center for Humanities. Explores the artist's view of good and evil.

"END OF DOCUMENT"